



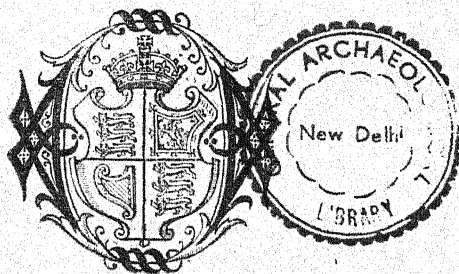
SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION.
SOUTH KENSINGTON MUSEUM.

A
DESCRIPTIVE CATALOGUE
OF THE
BRONZES
OF
EUROPEAN ORIGIN
IN THE
SOUTH KENSINGTON MUSEUM.

With an Introductory Notice

BY

C. DRURY E. FORTNUM, F.S.A.



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P R E F A C E.



THE present volume treats of the European bronzes in the South Kensington Museum.

These form an important section of a large class of objects, the production of various branches of the plastic art.

The work of the silversmith, and objects for ecclesiastical appliance, both in the precious and less noble metals, had been assigned as the materials for another Catalogue. Oriental bronzes, again, were distinct, while Sculpture in Marble, &c. of the Italian Renaissance had been already and ably treated by Mr. J. C. Robinson in his Catalogue of those works.

On every side, therefore, were artificial lines of boundary that could not be passed without trespassing on other ground, and by which many nearly allied objects, such as certain reliquaries, Saracenic bowls, the Gloucester candlestick, and others, were of necessity excluded.

Notwithstanding the intimate connection between medals, and the *plaquettes* which form an important

feature of this volume, and which were in many instances the work of the same hands, it was deemed expedient that medals, together with coins, should form the subject of a separate work.

The difficulty, indeed, was where to draw a line by which the volume would be confined to reasonable size, and its main subject be adhered to as much as possible.

Sculpture is the root whence all those various branches derive their artistic quality, and to trace the use of bronze in that noble art became a necessary inquiry in elucidating this section.

In the following introductory notice, the writer fears that, without aiming at originality or completeness, he may have been led to a somewhat too lengthy consideration of the subject — his excuse must be that it is so large and so interesting.

Stanmore Hill,
Middlesex.



INTRODUCTION.

CHAPTER I.

ON THE COMPOSITION OF BRONZE.



THAT composite metal, known to us as bronze, is identical with the *χαλκός* of the Ancient Greeks, the *aes* of the Romans, words which however referred also to the pure copper and to brass, as far as that mixed metal was then known.

It is an alloy of copper and tin in slightly varying proportions, with occasional, but seemingly unimportant, additions of silver, zinc, lead, and other simple metals. These may be regarded as foreign to the true alloy rather than as necessary elements in its composition, although their presence may more or less influence its ductility and malleability. The normal composition of true bronze may be approximately fixed at nine portions of copper and one of tin; but the quantity of the latter metal may be said to vary from eight to ten per cent. Cannon or "gun metal" is of a similar composition.

This important alloy has been known and in use from a very early period, anterior to any written record of the world's history. We need not, therefore, wait to inquire into the mythical story that this mixture of the metals was discovered by the Idaean Dactyli, or first brought into use by the Telchinæ of Rhodes; nor need we, for our present purpose, do

more than allude to the story of that Cadmus, of the Phœnician occupancy of Egypt under the seventeenth dynasty, who failed to Greece, and by reason of the excellence of his weapons, formed of "Cadmian bronze," prevailed over his opponents, and founded the Cadmian Thebes.

In the sacred writings Tubal Cain is the earliest recorded as an instructor of artificers in working brass (bronze) and iron. But whatever local truth may be at the foundation of these and other cognate histories, we have the evidence of the objects themselves to prove the wide spread and abundant use of bronze, for the formation of weapons and tools, at a period so early as to be beyond written record, and which we can only now define as overlapping and succeeding the so-called "stone age."

That the art was brought into Northern and Eastern Europe from Asia there can be little doubt; nor are we less assured that the composition of bronze was well known in Egypt, perhaps at a still more remote period. Thence its use may have spread to the European shores and islands of the Mediterranean, probably aided by, rather than originating with, the Phœnician people.

From those prehistoric times, even to the present day, its continuous use and value have been known; firstly, in the production of weapons of war and for the chase, the advanced successors of the celts and knives, spear heads, scrapers, and the like, of flint and stone, and subsequently for domestic and other utensils, and as a favourite and enduring material for the exercise of the sculptor's art. In our own day the use of bronze is comparatively less general than of yore, for brass now arrogates the sway of the more costly and "eternal bronze"; this its less expensive and less noble sister alloy, of such extended use in the manufacture of furniture, fittings, &c., is composed also of copper, but allied with the cheaper metal, zinc, which replaces the tin in larger quantity.

Without entering into a minute and scientific inquiry as to the nature and technical modes of production and manufacture of these alloys of copper with tin, zinc and other metals, furnishing the materials from which the various objects described in this Catalogue have been formed, it may be well to take a rapid view of their history, composition, and application.

To begin with the parent metal. It is probable that long *Copper.* before any systematic mode of reduction or combination with other metals was known to the early inhabitants of various countries in which the mineral occurs, pure copper, or rather the metal found in its native state, was, by partial fusion and by hammering, or other simple means, fashioned into weapons and other objects for the use of the primitive people of such districts as yielded this valuable material ready to hand.

But, although we may reasonably assume that the use of copper in its native and unalloyed condition would have preceded the knowledge of its alloys with other metals, and the consequent modification of its qualities, its very great ductility and malleability, together with its difficulty of fusion, qualities which render copper of the first importance for certain manufacturing purposes, would detract from its value as a material for the formation of weapons by a primitive people. Not that the use of unalloyed copper has ever ceased, but its value is in a different direction; that malleability which renders it too soft for weapons, is peculiarly valuable in the formation of vessels of every variety of form, a use to which it has been applied in almost every age, and in none more so than in our own, when the requirements of chemical and other manufactures are met by the construction of enormous stills and refrigerating worms, boilers and evaporating pans of this metal; acres of sheet copper protect our ships from the attacks of various marine creatures; and again in the production of the crowd of smaller objects, such as our tea urns, copper stew pans, kettles, and

the like, vast quantities of this useful and widely diffused metal are consumed, without entering upon the consideration of its more artistic application.

It is worthy of observation that, from the evidence afforded by the buried remains of their civilization, during the flourishing periods of Egypt, Assyria, Greece, Etruria and Rome, bronze seems to have been used by preference in the production of culinary and other vessels for domestic use, even of large size, and copper in its purer state but rarely. Not so, however, during the "Gothic" period of the twelfth, thirteenth, fourteenth and fifteenth centuries, when bronze and bell metal, as well as "latten" or "electrum," were equally well known, for the majority of the admirably wrought objects for church use, such as reliquaries, chasses, monstrances, and some mountings of heavy choir books, &c., when not formed of the precious metals, were, in many instances, of nearly pure copper, and heavily gilded with equally pure gold. So again, during the *Renaissance* and subsequent period of decline, copper in beaten work (*repoussé*) was much used for vessels, many of which are of highly artistic form and ornamentation, as also for works of sculpture in *basso* and *alto* rilievo, and for the formation of figures on a solid core; of such is the great statue of S. Carlo Borromeo, which overlooks the lovely Lago Maggiore.

Nor must we forget its use for coinage and the production of medals struck in a die; nor its hitherto extensive use in the manufacture of copper plates for engraving.

The electro deposit, that ingeniously varied application of what, in our own memory, used to be merely a curious and striking demonstration of chemical or rather of "voltaic" action in the lecture room, has now developed into various extensive branches of manufacture, and is of the greatest value in the reproduction of artistic objects in an enduring material; what may be defined, although conveying a seeming contradiction, the method of casting by the moist system, *par la voie*

humide. In England this method has been applied with singular success by the late Signor Franchi and the Messrs. Elkington, as also by many able French and German manufacturers in their respective countries.

An important series of reproductions in metal by this process is preserved in the South Kensington Museum, among these we may particularly note the celebrated gates of the Baptistery at Florence, by Lorenzo Ghiberti, a remarkable work of the exact size of the original. The Pisan gate, of bronze, is also there, and many other interesting works of smaller size, for a description of which reference is made to the Catalogue of Reproductions.

The metal copper occurs in its native state in amorphous masses of considerable size, and in crystalline laminæ permeating the fissures of quartz veins.

It is also found in combination with other substances, constituting the ores from which the larger supply of this important metal is obtained. These ores of copper are more or less abundantly distributed in almost every country of the old and new world. The Island of Cyprus seems to have been one of the earliest sources of this metal known to the ancient classic writers, but perhaps the neighbourhood of Chalcis, in Euboea, may have as early a claim. The mines of Spain, of Gaul, and of Anglesea, as probably those of Cornwall, were also known to the ancients, as was the existence of this metal in Tuscany and the south of Italy, in the Alps, and in Egypt, and various parts of Asia.

Pliny,¹ from whom, as might be expected, we derive the greatest amount of information on the subject, tells us, that three of the ores of copper (*lapides aërofi*) were known to him, namely, the *cadmia*, the *chalcetis*, and the *aurichalcum* or *orichalcum*; how these varieties agree or correspond with

¹ Hist. Nat. lib. xxxiii-xxxiv.

the ores distinguished by mineralogists of the present day, it is hardly within the province of this volume to inquire ; neither can we do more than touch upon the large subject of their reduction into the metallic state. It has been argued, not without some probability, that the last of these ores mentioned by Pliny, and from which the golden coloured Corinthian bronze is said to have been produced, may have contained a larger or smaller quantity of calamine, or perhaps of the sulphuret of zinc (" black jack "), which gave that golden colour to the copper by the proportion of zinc which it contained, and which imparts a yellow or brassy colour to the metal, a portion in fact of true brass. Of this more anon.

That the mines of copper ore existing in our own country were worked by the Romans we have abundant proof. Perhaps the most distinct evidence of these mining operations for this metal is to be found in the Island of Anglesea, where not only the stone pounders or hammers with which they, and probably also still earlier miners, detached the ore from the rock, previously heated and then disintegrated by the action of cold water, as described by Tacitus, but cakes of the fused metal have been discovered from time to time and in various places. One of these mentioned by Pennant, in his " Tour in Wales," is inscribed with the words SOCIO · ROMÆ ., and in smaller letters · NATSOL ·. Others have been found on the side of the Parys mountain ; these, flat and circular in shape, are of pure copper, each weighing about 29 lbs. 6 oz. One of them was inscribed – IVLS –, and is now in the possession of the Hon. W. Owen Stanley, who communicated a paper on the subject in the thirtieth vol. of the Archæological Journal. Some of the other cakes weighed as much as 34 and 42 lbs. respectively. It has been argued by Mr. Thomas F. Evans, in the same volume, that these *massæ* must have each represented a value approaching to 600*l.* of our money, allowing for the difficulty and labour of working with the primitive appliances then at

command, a conclusion which may perhaps be open to some question.

Its most important and abundant mineral is the yellow double sulphuret of copper and iron, known as copper pyrites, though not so rich in that metal as the rarer grey ore, the simple sulphuret. It also occurs in smaller quantity as a carbonate, the harder and closer varieties of which are well known as the beautiful mineral called malachite, the product of Siberian as also of Australian and some other mines; also, but rarely, as the black oxide.

The other minerals of copper need not detain us, nor may we enter upon more than a slight rationale of the interesting process for its reduction to the metallic state.

Firstly, after the mechanical operations of separating from the quartz and other valueless substances occurring in the lode, by pounding, washing, milling, &c., the ore is exposed to the action of flame in the roasting furnace, by which a portion of the sulphur is burned off, leaving the remainder in the state of a sub-sulphate of the oxides of copper and iron. By fusion with siliceous mineral and some unroasted ore, the iron is separated as a slag; repeated and long continued roasting in the reverberatory furnace supervenes to remove the sulphur and to oxidize.

The next process is the reduction to the metallic state, by driving off oxygen with the aid of charcoal in the reducing or blast furnace. The metal still contains many impurities, which are removed by the tedious and delicate operations of refining, after which it is run out into ingots or bars of the purified metal.

For a full and most interesting account of these processes the reader is referred to Dr. Percy's admirable work on "*Metallurgy*," as also to Mr. J. A. Phillips' "*Manual of Metallurgy*," and to the article in Dr. Ure's "*Dictionary of Arts, Manufactures, and Mines*."

Tin.

Next in importance to our subject is tin, a metal which known from unrecorded times, still retains its place and value in the manufacturing arts, particularly in connection with copper and with lead. It was known to Homer and to Hesiod as *κασσίτερος* (*kassiteros*), who describe the fusing of the mineral. The ores of copper are abundantly distributed, not so with those of tin, which are of more local occurrence. Many remarkable and interesting subjects of inquiry arise from the fact that our own country is, and has been, from the earliest ages, one of the chief sources from which this valuable metal has been derived. Unacquainted, as it would seem, with zinc in its metallic state, and only partially as an alloy of copper, the ancients well knew the use of its more noble fellow-metal tin. The Phœnicians of old traded largely with England, taking their mineral cargoes from the Devon and Cornish ports, as they did also from Spain, and it seems far from improbable that through them, the sea carriers of the ancient world, the countries bordering on the Mediterranean, and perhaps even Egypt and Assyria, were supplied with that necessary ore; this trade extending back in all probability to a very remote period. We must not, however, forget that from Arabia, from Persia, and perhaps from Northern India, supplies may have been occasionally obtained. The *Cassiterides*, islands the locality of which was kept secret by the Phœnicians, but which are supposed to have been the Scilly group, or even portion of the Cornish coast, were a source whence they conveyed tin to the Mediterranean shores. Diodorus and Strabo tell us that it was brought to Marseilles from Britain, and Pliny speaks of this metal as the *stannum* or "white lead," the *kassiteros* of Homer, as being found also in Lusitania and Gallicia. In Ezekiel we read that the Tyrians received tin from Tarshish. It is first mentioned by Moses, in Numbers, xxxi. 22, as part of the spoil of the Midianites, *circa* 1452 B.C. Isaiah speaks of it as an alloy for other metals.

Tin also occurs in Ireland, and in Bohemia and Saxony, in Galicia and the north of Portugal, and in Sweden. In Asia it is found in the island of Banca, the peninsula of Malacca, in the Western Australian colonies, and elsewhere in smaller quantities.

The principal mineral of tin is the oxide, which occurs in veins and also in rounded grains as "stream tin"; the latter is generally more free from impurity, the vein tin being more or less accompanied by iron, copper, arsenic, &c.

Its reduction to the metallic state is a much more simple process than that for copper, tin being easily fused and the oxygen readily driven off. Indeed, the primitive method seems to have been nothing more than making a pile of the mineral mixed with small wood, firing it and receiving the metal in a stone trough beneath.

Interesting evidences of the early working for tin ore have been discovered at Carnon, where a pick formed of deer horn fixed in its own handle was unearthed at a depth of many feet from the surface and associated with bones of extinct animals.¹

Other picks, as also bronze celts, together with wooden shovels of Roman and of much earlier time, have been discovered in the stream tin workings of Cornwall.

Blocks of tin are rarely found in the hoards of the bronze period, but some such were discovered with bronze sickles at Hermannstadt in Transylvania.

It is by the melting together of these two metals, copper *Bronze.* and tin, that bronze is produced, differing in colour from either of its constituent elements as also in various other qualities. In lieu of a white metal and one of a ruby colour we have a closer substance of a golden brown.

It is also a well-known fact that the bulk occupied by the same weight of the alloy is considerably less than that occupied by the two metals previous to their combination, the result

¹ R. N. Worth, *Archæol. Journal*, xxxi. p. 53.

being a great increase in hardness, perhaps due to the interpenetration of their atoms.

Their aggregate fusibility is, moreover, much increased.

We have already stated that the normal relative proportions of these metals is as nine to one, but many variations of these proportions have been from time to time purposely adopted, or in other cases may have arisen from the loss of tin during the process of fusion, or by the presence of other metals in the ores.

One great difficulty in the fusion of bronze arises from the great volatility of tin by the absorption of oxygen when melted, a property which the presence of copper does not obviate. It is necessary, therefore, to observe great caution in the fusing and casting, which should be effected as rapidly as possible, that the proportion of tin remaining in the alloy may not be diminished to too low a standard.

Mr. J. A. Phillips tells¹ us that experiments made by him upon antique coins and other bronze objects, yielded the following results. That the Greek coins of Hiero and Alexander are of pure bronze, containing only tin and copper. The early Roman contain some lead; while, about the period of Augustus and subsequently, zinc is found in the Imperial coinage. During the Lower Empire, silver, varying from one to eight per cent., is also found.

The general result of other analyses of several examples of Greek and Roman bronze has shown a composition of 88 or 90 parts of copper to 12 or 10 of tin; some specimens yielding a very small, and probably accidental, quantity of silver.

The tools of the ancient Egyptians were generally formed of a bronze containing 12 parts of tin to 88 of copper, doubtless hardened and tempered, even to elasticity, by hammering, &c.

¹ Chemical Memoirs, Oct. 1851.

According to Pliny, who acknowledges to the inferiority of the Roman bronze of his time, the metal used for statues was composed of a mixture of old and new copper melted together, to every hundred part by weight of which twelve and a half of another mixture, made of equal parts of lead and tin, was added and the whole fused. The addition of lead would probably be to increase the fusibility of the mixture, and as an economical substitute for the full proportion of tin. It would seem to have been an acknowledged adulteration of the tin received from Spain.

Pliny and other classic authors describe various kinds of bronze used by the ancient sculptors and founders, for the origin of some of which curious histories are given, particularly that of the Corinthian metal. The base gold, known as Corinthian metal in his time, from which vessels for the table, &c. were made, could have no relation, except, perhaps, its agreement in colour with the Grecian statues in bronze, also called Corinthian by the Roman dilettanti.

This *Aes Corinthiacum*, stated to have been accidentally formed during the burning of Corinth by Lucius Mummius, B.C. 146, by the fusion together of various metals, chiefly bronze, but intermingled with silver and gold, was, as argued by Fiorillo,¹ in all likelihood a well proportioned mixture of good metal adopted by the sculptors and bronzists of that city long anterior to the period of the conflagration.

His supposition is, moreover, borne out by the fact that some of the works stated by the ancient writers to have been formed of this bronze were executed long previous to that event.

This history of the origin of the much-prized Corinthian bronze may therefore be little less than mythical, and perhaps the so-called golden colour may have been nothing more than

¹ In *Kunstblatt*, 1832, No. 97.

may now be seen upon the uncorroded surfaces of some of the Greek bronzes in the British and other Museums, among others upon the justly celebrated bronzes of Siris, the analysis of the metal of which corresponded with that of a Greek helmet, with nails from the treasury of Atreus, and with some early Corinthian coins, viz., about 88 parts of copper and 12 of tin.

Again, the fact that Pliny¹ specifies three distinctly known varieties of the Corinthian bronze would prove that they were purposely produced, and not the accidental result of a promiscuous fusion. He mentions the white (*candidum*), from the large quantity of silver in its composition; the golden, from the admixture of that metal (a doubtful statement), and thus formed of equal portions of the several metals. But in all this the Roman naturalist only displays his want of accurate knowledge of the true nature of the *Aes Corinthiacum*, which may probably have been kept secret by the metallurgists of the Isthmian city. Other varieties of this bronze are alluded to by Pliny as the *Aes nigrum*, the *Demonnesium*, &c.

The *hepatizon* was another variety of bronze much esteemed by the ancients for the rich liver colour which it took. This, in all probability, was entirely free from any admixture of zinc, and perhaps contained a somewhat smaller proportion of tin than the Corinthian. In colour and in other respects it probably assimilated to the fine rich bronze used by the Florentine artists of the fifteenth and sixteenth centuries. In the estimation of the ancients this mixture would seem to have taken an intermediate place between the Delian and Aeginetan and the richer Corinthian bronze. But the *hepatizon* could only have attained its liver colour on the surface, and was probably the result of a "pickle," the composition of which was kept secret by the bronzists, who mystified inquirers by ascribing it to the action of the furnace alone.

¹ H. N., xxxiv. 2, s. 3.

It is also highly probable that the golden variety may have been formed by the admixture of more or less of the mineral calamine (the native carbonate of zinc), known to the ancients as imparting a golden colour when fused with copper. Of this mineral, the *cadmia* of Pliny's day (*lapis ex quo fit aes, cadmia vocatur*, Plin. His. Nat., L. 34, c. 10), we shall speak further when treating of zinc and brass.

Delos was, in the early time, noted for the *Aes Deliacum* produced by the skilful metallists of that island, to which artists and those requiring work in bronze flocked from all countries. Myron was the great patron of the Delian alloy, which has been supposed to be of too high a tone of colour.

The bronze made at Aegina rivalled that of Delos, and was adopted by Polycleitus for his works in metal. A great number of able artists and founders seem to have carried on the work upon that island.

Whatever may have been the original colour of these several varieties, the oxidizing action of the atmosphere must soon have changed the glittering metal into a coloured coating, which also varied with the composition of the metal and the nature of the atmosphere to which it was exposed.¹

¹ Since writing the above, I have perused an article, in the 31st vol. (No. 122) of the Journal of the Archaeological Institute, on the Annecy Athlete by the Rev. C. W. King, M.A., rich in classical quotation on the subject of some varieties of bronze in use among the ancients. The writer, whose ready pen has always at command so large a store of learned reference, fails, however, to convince us of the technical accuracy of the authors from whom he quotes. The Corinthian brass (this very rendering of the word *aes*, for the alloy, seems to acknowledge our own suggestion as to its com-

position), of which the Roman virtuosi supposed that the "old Greek" bronzes were made, Mr. King declares to be a "gold of low standard." He quotes, translating, the passage from Pliny in which he says, that whereas the taking of Corinth took place in the third year of the 158th Olympiad or 658 of Rome, "those eminent sculptors" all whose statues these people call "Corinthian" had come to an end "some generations before." By this he alludes to the story that the Corinthian bronze was the result of the general accidental admixture of metals by fusion, at the burning of that city,

The composition of the bronze in use during the Byzantine period, as also by various artists of the *Renaissance* in Italy, Germany, and elsewhere, doubtless varied considerably, as may be noticed from the colour of the metal in their different works. We know also from Cellini's vivid description of the casting of the Perseus, how almost anything that would melt was cast into the caldron to make up for the loss of tin by the insufficiency of the fire to liquify the mass.

That the use of zinc increased is also proved by the writings of the Monk Theophilus in the eleventh century. He, moreover, defines brass as *aes* or *auricalcum*, and tells us how to mix grained copper with calamine in the crucible, which on fusion yields *aes*; but that if the *aes* is to be gilded it must be made from fine copper purified from lead; this yields the *auricalcum*, whereas from the unrefined copper the more ordinary *aes* is made, which will not take the gold. And he also informs us

and that its quality was so fine from the large quantity of gold and silver which it contained. "The only 'Corinthian' articles (says Pliny) are vessels such as those men of taste employ sometimes for table service, &c." Thus, as already stated, it would appear that the "Corinthian bronze," *Aes Corinthiacum*, of Pliny's day was but a name for some alloy possibly as descriptive of its real composition as our "Mosaic gold," and containing as little of the precious metal.

But had not the bronzes called "Corinthian" any quality which in some measure justified that appellation? May it not have been their golden yellow colour as contrasted with that of the inferior metal of which many figures were cast; for doubtless, as now, there were bronzes and bronzes in those days; and is it not a reasonable suggestion that this yellow colour may have

arisen from the admixture of *calamine* in fusing the alloy? The bronzes of Pompeii and Herculaneum, to which Mr. King alludes, are for the most part of really fine bronze, yet some of them possibly may have been of a Corinthian golden surface, if uncoloured, when first they left the artist's hands.

Mr. King (page 125) says, "To us accustomed to see all bronzes with one uniform dark green coating; the antique coated by natural rust; the modern, by artificial oxidization, &c." Is this so? The antique patina varies materially with the nature of the soil in which the bronze has been buried, and surely a glance at the *renaissance* bronzes in this collection will show very great variety in their surface colour, arising from the application of different "pickles," also toned by the action of the atmosphere to which they have been exposed.

that both silver and pure copper are easier to gild than *auricalcum*.

This would account for the so frequent use of copper as a metal in making the richly gilt monstrances, reliquaries, and other church vessels and objects of the twelfth, thirteenth, and fourteenth centuries.

The bronze used in many of the works of the earlier period of the *Renaissance* varies considerably, but is for the most part of good quality, there being no disposition on the part of the artists, who were so frequently their own founders, to cheapen the metal by admixture of an inferior alloy, and thereby to injure the rich surface effect of their castings. The works executed by Donatello, Verrocchio, Pollaiuolo, by Riccio, and the Lombardi are all of rich metal. So also are the admirable casts in bronze (five of which were unfortunately melted down by order of the revolutionary government of France) made by Primaticcio, from the then most celebrated statues of antiquity by order of Francis I., and which now adorn the gardens of the Tuilleries. The addition of lead and zinc was only in small quantity, and even later we find that the brothers Keller, who executed so many works in bronze for Louis XIV. at Versailles and elsewhere, were extremely careful as to the composition of their metal, which was also of fine quality. Analysis has proved them to be composed of—

91·68	-	copper	-	91·40
2·32	-	tin	-	1·70
4·93	-	zinc	-	5·52
1·07	-	lead	-	1·37

The bronze statue of Louis XV. is composed of an alloy of less value, viz. :—

82·45 copper,
10·30 zinc,
4·10 tin,
3·15 lead.

Sir Humphrey Davy recommended for large works 10 parts of copper to 1 of tin.

The composition of gun metal has varied from the time when it was so much encouraged by Queen Elizabeth.

In olden times the typical proportions were 100 copper to 12 tin. In 1614, according to Diego Ufano, the following proportions were variously used by different gun founders:—

Copper	-	160	100	100	100
Tin	-	10	20	8	8
Brass	-	8	5	5	0

Our later mixture is of 90 copper and 10 tin.

Bell metal also varies, the introduction of silver and other metals having been supposed to produce effects upon the sound.

Perhaps the proportions of—

78 parts of copper, or	-	80
and 22 „ tin, or	-	20

may be considered as nearly typical.

The Monk Theophilus tells us that to the copper one fifth part of tin is added to make bell metal, the details for the casting of which he also gives.

For medals a good alloy is formed by the fusion of

88 copper,
10 tin,
2 zinc.

Another mixture is of—

90 or 92 copper,
10 or 8 tin,

lead in small quantity being sometimes added to increase the fluidity.

We are not aware of any traces of zinc having been discovered in the bronze tools and weapons of Egypt or of Greece, neither has it been found in any appreciable quantity in the European implements of the bronze period. That zinc was indirectly known to the Romans there can be little doubt,

although their acquaintance with it in a simple metallic state must have been very limited. We learn from Strabo and from Aristotle of an earth, and Pliny tells us that certain mines produced ores, which on smelting yielded a golden coloured metal highly esteemed, and that it was much regretted when lost by the exhaustion of the lodes. These ores were probably the copper pyrites, with which a considerable quantity of the "blende," the sulphuret of zinc, occurred, as is frequently the case in our Cornish and other mines; or the mineral may have contained some considerable portion of the earth known to the ancients as *cadmia*, in all probability the calamine of mineralogists (native carbonate of zinc), which, when added to copper in a state of fusion, gave it a yellow colour producing the rich looking metal known as *aurichalcum*, and probably similar to the *ὀρεΐ χαλκος* of Strabo.

The bishops Ambrosius of Milan (A.D. 374-397), Primasius of Adrumetum (sixth century), and Isidore of Seville (circa 570-636), refer in their writings to a substance, the addition of which to copper gave it a yellow colour, and we find that many of the objects for church use in the Northern Italian and Rhenish Byzantine, and subsequent periods of art, are formed of a bronze of yellow colour, which probably contains a considerable mixture of zinc. We have already referred to the *aes* and *auricalcum* of the Monk Theophilus; varieties, in fact, of brass produced with the calamine by a nearly similar process to that referred to by the ancient classic writers.

Paracelsus, the Swiss physician (1493-1541), speaks of the metal *zinc*. It is the *contresfeyn* of the Saxon metallurgist Agricola (1494-1555), and Robert Boyle, the philosopher, refers to it as *speltrum*.

In 1721 Henckel procured zinc in the metallic state from calamine. Van Swab, in 1742, reduced it from Swedish ores, and in 1746 Marfgraf published a method for its reduction.

The first works in England seem to have been those of Champion, near Bristol, about 1760, where the metal was reduced from its ores and sent into Birmingham under the names of *zinc* or *spelter*.

The more important minerals of zinc are the sulphuret, known as zinc blende and "black jack," and the native carbonate, calamine, both of which minerals are more or less widely distributed. The former is reduced by first roasting in contact with the air to burn off the sulphur, and then fusing in contact with carboniferous substances, as charcoal, &c. The metal, which burns and volatilizes at a comparatively low temperature, is conveyed in the form of vapour from the closed crucible by a descending iron tube into water, at the bottom of which it is deposited in cakes, the "spelter" of commerce.

Brass.

The alloys of copper with zinc, which, as a diluent or partial substitute for tin in the composition of bronze, has been occasionally more or less used from Roman times, have gradually become more and more adopted since the days of Paracelsus, or the earlier years of the sixteenth century, and have in a great degree replaced the richer and more enduring metal.

Under the names of *electrum* and *latone*, used by the early writers as synonymous with *orichalcum* and *aurichalcum*, *laiton* (Fr.), *latten* (Ang.), pinchbeck, tombac, Corinthian metal, prince's metal, or-molu, mosaic gold, similor, *glanzgold*, &c., slightly varying varieties of brass, this mixture, now so important in manufactures, has been more or less known throughout Europe, but its adoption seems to have been more readily accepted by the northern than by the southern countries.

The white copper of China, speculum metal, and the white alloys known as nickel and German silver, albata and Britannia metal, &c. are varying mixtures of copper with tin, nickel, zinc, lead, &c.

The relative proportions to make the hard yellow brass may be stated generally at 70 of copper to 30 of zinc; for red brass, 80 copper to 20 of zinc; and brass wire, which must be tenacious and somewhat ductile, 70 copper, 30 zinc, and some lead.

Mines of "latten" are referred to in the time of Henry VI., but the manufacture seems to have taken a definite form in England under the encouragement of Queen Elizabeth, who, in 1563, granted certain rights, by patent, over the *calamine* found in this country and in Ireland, to William Humphrey, her assay master, who was in partnership with one Christopher Shutz, a cunning workman experienced in the finding of that mineral, and in its use for the production of the mixed metal called *latten* or *brass*. A corporation was afterwards formed, and joined by some of the leading nobility, under the name of the "Society for the Mineral and Battery Works," 1568.

In 1650, one Demetrius, a German, had a large work in Surrey, others existed near London and in Nottingham; but the trade declined in 1670, and did not recover till early in the next century, when, in 1708, an Act was passed, in answer to a petition made by the brass workers for encouragement, repealing certain export duties on copper and on brass wire. It greatly revived about 1720, aided by and encouraging the development of copper mining operations in Cornwall.

At the latter end of the century brass was exported to Flanders, whence previously the manufactured articles known as *dinanderie* had so extensively supplied all markets.

About 1740 the Turner family introduced the manufacture into Birmingham, which has since become the capital of this extensive branch of industry.

The method of producing the finest brass is by reducing calamine to powder, sifting, and washing; it is then mixed with

charcoal and calcined ; again pounded with charcoal, it is mixed with the requisite quantity of copper in the form of shot. Tightly pressed into a crucible and luted down, it is exposed to a strong heat for the purpose of melting the copper, which, combining with the disengaged zinc, is poured into iron ingot moulds in the state of liquid brass. Other variations of this and other methods of fabrication are adopted in Germany and elsewhere.

CHAPTER II.

ON THE FASHIONING AND MANIPULATION OF BRONZE.

Casting, &c.

BEFORE inquiring into the ancient history of works either beaten or cast, it may be well to give a brief description of the more ancient and general process adopted for casting a statue or other object of considerable size in bronze. When lightness is requisite, as also generally with the view to the economy of metal, such works are not made solid, but are cast over a central and removeable core. To make this is the first care, and accordingly it is built up to the rude outline, but smaller than the statue or other object to be moulded upon it. A material is employed, composed generally of modelling clay mixed with pounded brick and plaster of Paris, in proportions varying with the circumstances and the experience of the artist. When fashioned it is slowly and carefully dried, the last moisture being driven from it by baking in an oven. Upon this core,¹ which must necessarily correspond with the artist's conception or design for the work he is about to model, and which, in the case of a large statue, is further supported by iron bars and framing, modelling wax is overlaid of a thickness in accordance with the requirements for strength and in regard to size, action, &c. The sculptor now works upon this wax, modelling his figure to the utmost of his art, and with all the elaboration which he wishes to bestow upon the details. It is, in fact, the finished statue as it leaves his hands, but of wax, to be replaced by bronze.

¹ An instructive example of this mode of working in the 16th century may be seen in No. 4133.-254, a group of a bull baited by dogs, which is in a

case among the wax models by M. Angelo and others in the South Kensington Museum.

Outside this the mould has to be formed, and here also the greatest care is necessary that every minute detail shall be filled in with the composition, and that without the slightest disturbance to the form or abrasion of the finished waxen surface. For this purpose the mixture must be somewhat liquid, and evenly applied, care being taken that no air be left in bubbles. It is generally a composition of dried clay and pounded crucibles with some plaster of Paris intimately mixed, ground, sifted, &c., and rubbed up with water to the consistence of cream. Cautiously washed upon the surface, first in a thin coat penetrating every minute intaglio, and gradually, as it dries, thickened by other layers until a sufficient substance be obtained. Upon this a flouter coating of coarser quality must be formed to sustain the inner mould and bear the weight of metal. Small rods of bronze have also been inserted in the core, which, standing out through the wax, will leave their other ends imbedded in the mould; the object of these is to sustain the core and mould in their relative positions, without the slightest movement, when the wax form has been melted from between them. The whole, after slow and careful drying, is then firmly fixed in proper position within an oven specially prepared, fire is kindled till the mass is heated and the wax, which was within, has flowed out in a liquid state from every corner. Ducts or vents have been made in various places to permit the escape of air, when the liquid metal shall be poured in. We thus have left, thoroughly baked and to be firmly fixed in the casting pit, bedded in sand, the outer mould, within which the core is steadily sustained, and between them the now empty space which represents the statue. Meanwhile the metal has been duly mixed and fused in its proper furnace, the requisite "ingates" or conduits have been formed, and the critical moment has arrived.

Who, that has read Cellini's graphic account of his difficulties in the casting of the Perseus, will not sympathise with the

anxieties of the ancient artist who directed all these operations by his own mind, and worked at them with his own hand? Who cannot enter into the spirit of this exciting moment on reading Schiller's vivid word-picture of the founding of the bell?

The bath of liquid metal, glowing like sun-lit gold, is tapped, and steadily it pours into the mould, filling every line and detail which the wax had occupied, closing the ducts by which the air was forced fighting from before it, rising in the vacant space which, open to receive, is now gorged to the full—enough! the bronze is cast, and we may rest.

But woe betide if any moisture has remained within the core of the mould, or if the air vents are insufficient for its escape, mixed with the gaseous emanations from the melted metal; the mould is rent, the work is spoiled, and the liquid fire is vomited forth in scalding showers among the unhappy workmen.

After cooling, the mould has to be broken carefully away, the core raked out, and all projections, as of the rods inserted to connect the core and mould, superfluous metal from the ducts and conduits, and asperities in general, must be removed. The artist's model is there before him, not in wax as he left it, but in a more enduring form.

This is the process known as "*à la cire perdue*," the almost constant practice for small and for large works by the artists of the *Renaissance* and earlier ages.

Should the work, however, be required in duplicate, or the cast from an existing statue be desired, or, as in casting of smaller works, many times repeated, other methods are to be employed. In the first case, a cast in plaster of Paris made in divisions must be taken from the model, which may be of clay, sheets of moulding wax are then carefully pressed into every interstice and hollow of the mould, and kept of even thickness. Generally beginning at the feet, the mould, statue, and core are thus built up together, jointing the pieces of the former as

they are lined with wax, and filling in the middle with a semi-liquid composition to form the core.

For larger works the present method is to build up the mould, lining it with modelling clay of the thickness required for the metal, inside this the core is also built up; the mould is then detached in pieces, and its clay lining being removed, is again set up in the same position, leaving an empty space between it and the core, which the liquid metal is to fill.

For smaller works, frequently repeated, a more permanent mould is adopted, formed upon a carefully executed model or pattern piece.

Our object is to give a general idea of the mode of casting in bronze, rather than to enter into all the details of its varied methods as adopted by different artists at various times, and by different founders of our own day, many of whom have adopted special arrangements applicable to the works upon which they were or are engaged. Thus, moulds of plaster of Paris have been made directly upon leaves and sprays of trees and flowers, which, charred in the furnace, have been readily shaken out in the form of charcoal dust; the liquid metal has then been poured in and the mould broken to remove the casting.

Casting in sand is not so applicable to works in the round, though much used for models in rilievo.

After removal from the mould and abstraction of the core, a greater or less amount of finishing is required upon the work, depending upon the degree of elaboration bestowed by the artist upon the wax or clay model, and the success with which the casting has been effected. Whatever in the way of filing, chiselling, chasing, punching, or polishing is done to the bronze should be the work of the master's hand, or at least under his immediate supervision. In this consists much of the artistic charm of the earlier Renaissance works, which in so many cases are, with the exception of the removal of asperities, in the state in which they left the mould; the sculptor's wax model,

upon which he has bestowed his painstaking thought and art, and, which, like the painter's finished sketch, bears the reflex of the artist's mind, is changed only into an enduring material, to which time and its modeller's own hand has imparted only a richer tone of surface colour.

Unfortunately the processes of finishing are now too frequently delegated to other hands, dexterous perhaps in the manipulation of their tools, but not having the knowledge nor ability to comprehend the spirit of the sculptor's model.

Groups and figures in violent action are generally cast in different pieces, which are joined by foldering or by dove-tailing and pouring molted metal into the joints after securely fixing in a surrounding bed, then carefully filing down to an evenness of surface.

The casting of works in rilievo, when large and the figures much raised in relief, is effected in a nearly similar manner, except that the core is more independent of the model. Sand casting is only applicable to works in lower relief and free from undercutting.

In bronze, and in latten or soft brass, many works have also been produced by hammering, the *sphyrelaton* or *toreutic* work of the ancients, of which we shall have further occasion to speak, the *repoussé* or beaten work of our own day. But the pure copper being more ductile and malleable than its alloys is better adapted to this class of work, and we shall find accordingly that it has been largely used for that purpose. The ancients, however, for the most part fashioned their unsurpassed works of this nature in a malleable bronze.

This beaten work is produced on the same principle as that of the goldsmith. The design is outlined on the metal plate selected, and by means of variously formed hammers and punches it is beaten from behind, the figures of the subject being gradually brought into relief and finished in all their details; for the latter it is worked upon the face, being, if

necessary, filled in behind by a composition of wax, pitch, and other substances to form a resisting mass sustaining the rilievo; the stamp and chasing tools complete the finish. A more mechanical method is to beat the metal plate into a mould, formed of hard wood or harder metal, upon the surface of which the design has been carefully incised in intaglio; finishing afterwards by punching and chasing.

Machine stamping into or with a die or "force" is largely used in the manufacture of light brass fittings and ornaments; the after colouring, lacquering, or burnishing of which scarcely form part of our subject.

Coins and medals, when not cast, are stamped in the ordinary manner by a steel die.

The next care is to impart an even colour to the surface, for, when finished by any of the processes of working by the hammer, the furnace, the roller, or the press, the object naturally retains the original garish colour of the metal.

By exposure to the air a gradual chemical action takes place, and the surface assumes a natural patina or tint, varying with the nature of the alloy and the atmosphere to which it is exposed.

But it has been more or less the practice from ancient times to give an artificial colouring to the metal by the application of various mixtures, known as pickles, and processes, some of which have been kept as precious secrets by their discoverers. We may describe some of those which are more generally known.

Objects of copper, as medals, coins, &c., obtain that liver colour so generally adopted by the following means:—

The medal, after being strongly heated, is washed with spirits of turpentine, which becomes decomposed, leaving a film of resin of a reddish colour firmly and evenly attaching to the surface of the piece.

A more simple process for the medal struck, as is usually the case, from soft copper, is by heating and then rubbing the surface with the peroxide of iron or jewellers' rouge.

Another, and more lasting method, equally applicable to bronze medals, is by applying to them a solution consisting of muriate of ammonia (fal ammoniac) one part, subacetate of copper (verdigris), two parts, dissolved in vinegar by boiling and carefully skimming. Diluted with water until no further precipitate falls, and again boiled, it is at once poured over the pieces so placed in a copper pan that every part is touched by the liquid. The action of the acid must be watched that it does not go too far, and when their surface has assumed the required colour, carefully wash to remove all acid, dry and polish with a brush.

A Chinese process is said to be by means of a mixture of cinnabar, verdigris, alum, and fal ammoniac, with which the object is pacted over, then gradually and uniformly heated; after cooling it is washed and polished.

Nothing can exceed the beauty and variety of colour imparted by the Chinese and Japanese to their admirably cast and finished works in bronze.

Various modes have been adopted to imitate the natural *patina* which antique bronzes take after being long buried in the ground. This *patina* varies with the nature of the soil in which they have been buried and the objects in their immediate vicinity; thus, contact with iron will impart a rusty tint; the marshy and peaty soils will give that low olive tone of colour and beautiful surface known as the Pontine and Maremma *patinas*. In some cases the surface acquires the smoothness and brilliant colour of malachite, while every detail of the most minute workmanship is preserved. The volcanic soils act strongly on the metal, as does the nitrous soil of Egypt, and leave the surface rough, while in many instances it is blistered and distorted out of form. These states of the surface and of the metal beneath, arising from the slow and regular action of natural causes, vary considerably. In some examples, more frequently afforded by the dry climates of Upper Egypt and

Greece, the surface of some parts is left purely metallic and free from oxidation ; this is also the case with many bronzes which have been constantly beneath fresh water, as instance weapons, &c. dredged up from the bed of the Thames and other streams, from peat bogs, &c.

On the other hand many examples occur in which, notwithstanding the more or less perfect preservation of the form and details, the whole interior mass has been converted into a crystalline red oxide of the metal, hard and grating to the knife edge, and having on the external surface a thin film of carbonate of close and even grain. Occasionally small portions of the black oxide of copper may be found, but it is almost the invariable rule that, where an antique bronze is covered with a green patina, a thin stratum of the crystalline red oxide may be traced between it and the metal.

Difficult and almost impossible as it is to imitate perfectly the natural patina of an antique bronze, notwithstanding the admirable counterfeits which have been produced, the eye of the practised connoisseur will not be satisfied with that alone, in his judgment of the authenticity of an object submitted to his scrutiny. There are characteristics which it would be hard to define, but which long experience will unveil to the eye naturally gifted to appreciate the artistic spirit of the works of various periods, and the nice distinctions which exist between the real object and an imitative reproduction. Occasionally an ancient work may be passed by or even condemned as a reproduction, which has suffered from the over nicety of a possessor, or the excess of assiduity on the part of the cleaner or restorer, who sometimes have thought their own new colouring better than the old. Antiques have been thus treated, their original surface having been rubbed over to receive the superimposed varnish or other false colouring.

The imitation of the antique patina has generally been kept secret by those who have practised it with the greatest success,

for obvious reasons, the bronzes so coloured being for the most part produced with a view to deception, forgeries of the antique.

One well-known method, the success of which greatly depends upon its skilful use, is to mix twelve parts of common salt with six of the bi-tartrate of potash and two of sal-ammoniac, dissolving in twenty-four parts of boiling water, and adding thereto from eight to ten parts of the strong solution of nitrate of copper. This mixture is to be washed over the surface of the bronze, which must be kept in a damp place, frequently repeating the application as it slowly dries, and until a truly antique effect is produced which is heightened by polishing.

Another method is by covering the bronze with a mixture of sulphate of iron, vinegar, water, and sugar in proportions, varying with the opinions and experience of the operator.

For giving an even tone, without doing more than softening the glitter of the new metallic surface, some bronzists have merely washed their work with a solution of the muriate of ammonia, leaving time to do the rest. A thin greenish varnish was applied by others, an objectionable method, as was also that so frequently applied to bronzes of the sixteenth century, an artificial glazing of dark brown, which, like the other, frequently scales off, leaving uncovered patches of the metal.

There are methods also of imitating these, and of heightening the effect of a surface which had been rendered dull by damp or ill treatment. Thus the application of almond oil, in which flower of sulphur has been long macerated and exposed to the action of the sun, is useful in some cases. Mercurial ointment in others, while the smoke of slowly burning green willow twigs or laurel leaves, and that arising from old shoes are valuable agents in experienced hands, as is sal ammoniac for the antique patina.

CHAPTER III.

ON THE USE OF BRONZE IN PREHISTORIC TIMES.



THE use of the alloys of copper in the multifarious production of weapons, tools, domestic and culinary utensils, sacrificial and monumental vessels, armour, hinges and locks, even roofing tiles and wall linings, personal ornaments, &c., &c. has been so extensive and continuous throughout the world's history that we can only afford place in this volume for a few and cursory remarks upon the development of its many appliances. Carefully to trace the use of bronze in its application to the various branches of the plastic art would be little less than a history of the development of sculpture, a subject far too vast and too important to be attempted in a work of this nature, limited as it is to the description of objects in that one material. We must content ourselves therefore with a hasty glance at the manner of and the uses to which it has been applied by various races of mankind, from that remote period when the "bronze age" in different countries was overlapping, on the one side, the ruder age of stone, and on the other the gradual extension of the use of iron. On this, the earliest and extremely interesting branch of the subject, we would refer to the works of those great authorities upon the implements of prehistoric ages, Messrs. A. W. Franks, John Evans, Sir John Lubbock, and others, not forgetting the many valuable contributions towards such history by foreign and English writers in the pages of the scientific journals and publications of the learned societies. Perhaps no better opportunity was ever afforded for gaining an insight into this branch of the subject, both by ocular and oral

demonstration, than on the occasion of the exhibition of bronze implements, British and foreign, of the prehistoric ages, which took place at the rooms of the Society of Antiquaries in London during the month of January 1873.

We know by observation and written record that subsequent to the period, varying in different countries, when the use of stone weapons and implements was general, the art of fashioning metals gradually spread. It is reasonable to presume that the native metallic copper found in various localities was first brought into application, and that from the fact of that metal requiring a very high temperature to fuse, and the more complicated arrangements necessary for casting, the earlier method of working it into shape was by cold hammering subsequently assisted by previous heating. Accordingly we find that some of the tribes of North America, in the district of Lake Superior, although able to rend the rocks by fire, in order to extract the flakes of metal, and to sink shafts and workings where native copper occurs in large masses, unacquainted with the art of fusing and casting, were in the habit of fashioning the metal thus found ready to their hands, into various instruments by cutting and by cold hammering. In Ireland, India, Cyprus, &c., weapons of copper, cast or beaten, have been found of simple forms, analogous to those of the stone implements, the use of which preceded or was contemporaneous with them. Some of these, whether always fashioned by the hammer or cast in moulds, have been found to contain a small quantity of tin, which may or may not have been an accidental addition.

Whether by the teaching of a casual occurrence, as is related of the discovery of glass, or how the admixture of tin with copper to produce bronze was first discovered, and where, are problems which we can hardly expect to solve; but it is a remarkable fact that our present scientific knowledge could hardly suggest an improvement in the general composition, as our advanced mechanical practice could hardly surpass the admirable

workmanship and beautiful form of the various implements of the developed "bronze period."

Their more usual composition is of nine parts of copper to one of tin, but the proportion of the latter metal occasionally varies, as might be expected, from five to fifteen per cent., and in some of the later specimens some lead has been detected.

As far as our present knowledge will enable us to infer, it would appear probable that the Caucasus was the cradle of the bronze industry and civilization; thence, as from a watershed, it flowed in one direction, southward and westward through Greece and the Mediterranean islands to Italy; perhaps to Cyprus by Phœnicia; in another by the Danube, through Hungary and Northern Germany to the Baltic, whence it may have spread to Sweden and Norway, &c. Egypt, however, would seem to stand alone. At a very remote period it attained to a high degree of perfection in Greece and in Etruria, probably anterior by several centuries to its spread in Germany. Gaul, and perhaps Britain, may have received it from the north, unless we may suppose that, as is equally probable, a native English development was prompted by the abundant possession of the requisite ores. Indeed it may not unreasonably be presumed that various sources of the art may have existed, springing from those localities where copper and tin ores were native, and differing in period proportionally with the development of their respective civilization. It is believed to have been originally introduced into Sweden and the North, and there is abundant proof throughout that it overlapped the stone age on the one hand, as on the other it was overlapped by that of iron. The use of bronze for cutting instruments as preceding the knowledge of iron is referred to by Hesiod, by Lucretius, by Agatharchides, and other ancient writers, and proved by modern research.

These implements, characteristic of the so-called "bronze period," are found more or less abundantly in many countries.

In Egypt the use of iron was known in very early times, and iron instruments are found, together with those of bronze, as daggers, axes, swords, &c., of characteristic forms peculiar to that country. It is, however, remarkable that one of these, a flat axe blade of bronze, is inscribed with the name of Pa'-hek-aa, supposed to be one of the shepherd kings or a Persian monarch.

So also in Assyria, where, as in Egypt, they occur in company with implements and weapons of iron, the latter being more numerous; in Babylonia also.

Many bronze weapons were unearthed during the excavations made in Cyprus by General di Cefnola and Mr. Lang, among them spear heads of large size; and it is remarkable that many of these are formed of nearly pure copper, perhaps by hammering only, as the sockets are formed by beating round a central form; of such were the spear heads, according to Mr. Flight's analysis, while the swords and daggers are of bronze. The bronze weapons unearthed by Dr. Schlieman at Hissarlik, the supposed site of Ancient Troy, are finely formed by casting. Rhodes has yielded others at Talyfus, assumed to be 1200 years B.C. In the Caucasian plains a large quantity of bronze arrow heads of Grecian type have been discovered. The copper implements of India have already been referred to; of these the great hoard of 424 pieces discovered in 1870, near Gungeria, in the Balaghat district of Central India, is, perhaps, the most remarkable. Some few others of bronze have been found elsewhere in India, and also in Persia, in Birmah, in Java, and in China. Siberia has a few, and perhaps every country of Europe has yielded specimens in more or less abundance; Greece and Italy, France and Switzerland, Germany, Hungary, and Sweden having their more or less peculiar and characteristic examples of nearly every variety of cutting or pointed instrument, weapons, tools, and personal ornaments. Implements of copper have also been found in Peru.

The idea, so long prevalent, that Phœnicia was the source from which nearly all the earlier bronze implements and utensils was derived has been completely refuted by more recent research, the Etruscans having as strong a claim to that distinction. But, as we before observed, there can be little doubt that each country had its own native industry, for each great district yields objects of more or less characteristic form, together with the moulds, the rough metal, and other proofs of home fabrication.

It is, moreover, a remarkable fact that Asia Minor, Phœnicia, and Africa have as yet yielded very few bronze weapons. Two copper celts were found near Bethlehem; and some arrow heads in the writer's possession, found at Sidon, the latter probably of Greek origin. Doubtless the Phœnicians were great traders, and their ships may have conveyed both the metals, tin and copper, from Spain, from Britain and elsewhere throughout the countries of the then civilized world. So also were the Etruscans, although, perhaps, confined to a more limited range, the Tyrrhenian ships being as frequently engaged in piracy as in trade, an exciting variety in their commercial pursuits, doubtless equally observed by the Phœnician mariners.

In no country, however, was the production of bronze weapons and implements brought to greater perfection than in our own, and we may perhaps even go farther in saying that, both in respect to the beauty of the lines and form, the constructive excellence, and the perfection of the casting, these productions of the early inhabitants of Britain would rival, as far as their limited requirements directed, the manipulative skill of the best workmen of Sheffield or Birmingham at the present day. And this not merely in regard to casting, but the remark applies equally to the excellence of the toreutic workmanship of those shields and other objects, of the later Celtic period, sometimes enriched with enamel, not even excelled in careful execution of the rilievo, by the more developed productions of Etruria. Further, we must bear in mind that both one and the

other were the productions, for the most part, of a people anterior to or independent of the Roman civilization, that "compulsory education" which changed the current direction of all native industries, and more or less moulded their arts into one great systematic style, which in prevailing left its impress proportionately to the period of the conqueror's sway.

A visit to the rich series of English and Irish prehistoric bronzes in the British Museum will satisfy the observant inquirer of the truth of these observations.

Let us now inquire into the means by which such excellent results were produced; fortunately modern research has enabled us not only to learn the nature of the finished objects themselves, but we have discovered the tools, the materials, and other evidence, from which we may learn the whole *modus operandi* of the ancient British armourer's workshop, and mentally figure to ourselves the cunning but unlettered worker, handling the very tools which his care had hoarded in a supposed place of security.

At that most instructive exhibition of bronze implements and weapons before alluded to, Mr. John Evans, the learned authority on prehistoric subjects, showed and explained the nature and use of a number of objects found together on the Island of Harty, Kent, in one hoard, evidently the worldly wealth of an ancient bronze founder. There are the pieces of rough copper and fragments of broken weapons, ready for fusing; the bronze moulds for socket celts, and some of those which had been cast therein; the bronze mould for a gouge, and two of those implements; the quadrangular hammer; pickers, one broken, probably in its use for dislodging the cores from celts; knife blades, &c., and a whetstone. And from another hoard found at Reach Fen, Burwell, in Cambridgeshire, in addition to fragments for melting and the celts, spear heads, knife blades, gouges, &c., already formed, were two awls and a socket hammer. The discoveries of others in England

and some continental hoards have been recorded, as one preserved at Kiel; some in Italy, &c. The raw material is occasionally found among hoards in the British Islands; thus thirteen small ingots of copper, each weighing about 4 or $4\frac{1}{2}$ ozs., were found at Royston, Herts. (Pro. Soc. Antiq., N. S., vol. i. p. 307.) We also find moulds carefully cut in stone, made in two parts to lay flat together, each incised with the form of one side of the axe or spear head.

I must borrow largely from Mr. Evans' description of the method pursued in casting, &c. by the ancient founder, if not his very words. Of the nature of the primitive furnace we have no knowledge, neither have the vessels become known to us in which the metal was fused. Three methods of casting were employed: moulding in clay or sand, probably the most primitive; casting in stone moulds; and in metal moulds. Perhaps also the use of wax models for the more complicated forms was adopted, or what is more probable models formed of soft wood and burnt out of the mould. Among the objects found at Harty, in the Isle of Sheppey, is the mould for a socketed celt, in two parts which fit together with dowels; a celt certainly cast from this mould is there, but on trying it in, the cutting edge is found to be too broad and too long; and why? it is clear on examination that the edge has been hammered to sharpen and to harden it, and thus has been extended beyond the outline of its original form. The bronze hammer is there as a witness to the fact, and is made of a harder alloy than that of the celt; and there, also, is the whetstone, "used by this old founder for giving a final polish to the edge of the celts." The core for the socketed celt, formed of clay, was baked to hardness in the fluid bronze; among these instruments is a pointed tool, doubtless the pick for working out this indurated core. Again, we find in another hoard evidences of the use of lead, may be for "core boxes" and leaden celts, perhaps patterns from which clay and sand moulds were formed.

Great is the variety of arms and implements of the bronze period which have been discovered and are now preserved in museums and private collections. Celts or axes and palstaves, some ornamented by punching and hammering, others with patterns in relief; daggers and knives; swords and their sheaths, marvels of casting; spear and arrow heads and ferules, sickles, fish hooks, tweezers and tongs, hammers, picks, punches, and anvils, files, of bronze and of iron together, from Hallstatt; trumpets and shields; personal ornaments, as torques, armlets, rings, buttons, earrings, pins, &c. Bronze vessels rarely occur in England.

We dare hardly venture upon the consideration of the chronology of the bronze period; it must have varied in its development from various centres. Lindenschmidt thinks that the bronze age in Europe generally goes back to the time of the Etruscans, but this is indefinite. Mr. Evans considers that the bronze period in England extended over several centuries, and that it had virtually merged into or was overlapped by that of iron, at least a century before the invasion by Cæsar.

A transitional period is to be noticed, defined by Mr. Franks as the "late Celtic," during which the inhabitants of Britain produced admirably finished weapons, shields, and personal ornaments of bronze, some of which are ornamented with enamel, a method also in use among the Romans, but it yet seems doubtful whence it was derived. The execution of the hammered work in relief upon some of these objects could hardly be surpassed in excellence.

In Egypt, where a highly advanced civilization existed when Abraham was a sojourner in that land, nearly eighteen centuries before our era, a state of advancement in the arts of daily life, as of government, denoting a long anterior development in the skilful application of natural objects to the service of man, we find the use of bronze for tools and weapons, as well as for other purposes, to have been general. Thus we have daggers,

axes, and other implements of the time of Thothmes III., and earlier. A curious tool, apparently of pure copper, was found in recently explored passages in the Great Pyramid. A razor in the British Museum, of thin wide blade, beautifully formed, and probably hardened by beating, shows signs of its having been sharpened on the whetstone. It is therefore vain to inquire to what remote period in that country the mode of reduction from the ores, the knowledge of the alloys with tin, &c., and the art of casting objects in a mould could have extended.

Casting was certainly known at the period of Ofistarsen and Thothmes, and probably much earlier than 1800 B.C.,¹ long anterior to the recorded Grecian artists, *Rhæcus* and *Theodorus* of Samos, who Pausanias (Grec. lib. viii. c. 14) tells us were the first who cast statues. This may, however, allude to those only of larger size. The Samians were great and celebrated workers in bronze as early as B.C. 600, but this is relatively a recent date.

It is, however, probable that the Etruscans were adepts in the working of bronze at an earlier period than the Greeks, and worthy of remark that, whereas the Grecian weapons seem, until a later period, to have been formed of bronze, as well as their armour, in Etruscan tombs believed of earlier times, iron weapons are associated with the shields, breast-plates, and other defensive armour made of bronze.

The smaller works of the Etruscans, Greeks, and Romans, as also of the earlier inhabitants of Italy and the Mediterranean countries, are, for the most part, or always, cast solid. This practice also prevailed during the earlier half of the *Renaissance* period.

It is indeed probable that the earliest mode of forming smaller figures in the round (*epithema*), the primitive sta-

¹ We find note of a figure in bronze, but whether cast or beaten we know not, bearing a cartouche, the approxi-

mate date of which is supposed to be nearly 2,000 years anterior to the Christian era.

tuary, was by casting solid in a mould. This would seem to have been the case in Egypt and Assyria, as well as in Etruria, Phœnicia, and in Greece; in the latter country and in Etruria figures of a larger size, as well as vessels, were formed of beaten plates, pinned or riveted together, and generally upon a wooden or other core. These were the works known as *holosphyrelata* and *sphyrelata*, and of which more anon. The method of forming in rilievo by embossing or beating up in a mould and finishing by the punch and chaser, work known as *emblemata*, is also of an antiquity coeval with the last. Both these processes were well known also to the Egyptians; an example of beaten work is a small figure of Osiris in the British Museum.

Hollow casts, in which the solid interior was supplanted by an earthy core, a method by which great lightness and economy of metal was secured, were made by the Egyptians, even in figures of a smaller size, and at a time probably long anterior to that when the Samian *Rhæcus* and the brothers *Telicles*, and *Theodoros*, who is supposed to have studied in Egypt, are said to have invented it in Greece, anterior to the 30th Ol., or perhaps about 580 B.C. An instance in the writer's collection is still filled with a black core, very light, and which seems to be composed of sand with powdered charcoal and probably some agglutinating substance; but it is of a later period.

To *Glaucus* of Chios was ascribed the art of foldering the various pieces together, thus obviating the necessity for rivets.

These mythical statements must, however, be received with full allowance for poetical sentiment and the desire to attach discovery or improvement to individual names. They can, moreover, only refer to the use of bronze in the sculptor's studio; the bronze weapons of prehistoric times having been known to the classic writers, and collected and highly prized as curiosities by some of the Roman emperors.

CHAPTER IV.

ON THE USE OF BRONZE IN SCULPTURE, &c. BY THE
NATIONS OF ANTIQUITY.

IN the last chapter we have endeavoured to cast a hasty and somewhat general glance upon the early modes of fabrication, and the uses to which bronze and copper were applied in prehistoric ages. The objects of primary necessity were naturally implements for the chase, weapons of defence, and tools. Ornaments for personal adornment were only secondary, but soon the desire to imitate the forms of surrounding natural objects, and to create and embody types of a religious sentiment, inspired by the common observation of natural phenomena, led to the production of those early and rude figures in terra-cotta, wood, and other simple materials, which were followed by similar works in bronze.

At what precise period those curious rude figures, which have been found in various localities of the Italian central and southern hill country, in Etruria, and in the Rhætian Alps, may have been made, and under what circumstances of civilization, is more than antiquarian knowledge can, as yet, define; nor do we feel called upon in a work of this nature to do more than allude to that abstruse subject of high antiquity, which has occupied the thought and pens of many antiquaries. I may, however, refer to the works of Micali, Dr. Braun, the Padre Garucci, &c., to notices in the "Bulletino" of the Institute "di Corrispondenza Archæologica," and to the interesting papers by Mr. Wylie in the *Archæologia* of the Society of Antiquaries.¹

¹ *Archæologia*, vol. xxxvi. t. 26; vol. xli. p. 275; xlii. Appendix. Proceedings, N. S., vol. iv. p. 232, &c.

But, although it may be reasonable to conclude that smaller objects, such as those just referred to, were for the most part, even in the earlier ages of civilization, formed by fusion and casting in the mould, the desire to create figures and other works of larger size or more intricate form was incompatible with the means at their disposal, nor were those primitive artists sufficiently cunning to devise mechanical methods for the production of a larger or more complex cast. We find accordingly in the Greek and Mediterranean islands and mainland, and particularly in Etruria and other provinces of Italy, existing examples, which show that those simple early tools, the hammer and tongs, were called in service to produce beaten metal work in copper and its alloys, plates hammered to adjust together in the form of the different limbs and features of the required figure, finished by chasing or punching, and fixed or rivetted to each other, or fashioned and fastened by pinning upon a wooden shape. There can be little doubt that the earliest figures of any considerable dimensions were thus produced, as also vessels for domestic and other purposes, and the metallic enrichments of furniture, armour, &c. The early tombs of Vulci, Perugia, and Cervetri have afforded notable examples of this *sphyrelata* or hammered work, particularly that singular archaic female bust, with long ringlets and a base ornamented with figures in rilievo of sphynxes, chariots, &c., which is now preserved in the British Museum.

On this invaluable monument of early toreutic art,—which was discovered in the Grotta d' Iside at Vulci, together with Egyptian objects of pottery, &c., and has been figured and described in the Bull. Inst. 1839, pp. 71–73; in Micali, Mon. Ined. pp. 37–71, tav. iv–viii.; and in Dennis's Cities and Cemet. of Etruria, vol. i. p. 423, and vol. ii., back of p. 535, —no foldering is observable; the plates are held by pins upon the wooden core, the corkscrew ringlets are formed of coils of the thin metal cut previously into ribbons and attached by a

nail above; the timidly defined features and members are produced by hammering the metal from within, as are the bas-reliefs of curious animals, perhaps beaten into a corresponding *intaglio*, previously incised in stone or wood; the junction of the various plates is cunningly concealed by overlying ornament, thus the necklet hides the junction of the head and breast, &c.

Other notable examples of early Greek and Etruscan toreutic workmanship are preserved in collections. Our grand national treasure house of the monuments of classic art history contains not a few; among them are vessels of forms corresponding to those of the early pottery of Greece and Etruria, many of which are of considerable elegance.

Of such beaten work was the wondrous shield of Achilles as described by Homer, that *alpha* of artistic decorative armour, to which Flaxman's Wellington shield is a characteristic *omega*.

And here we should pause to consider the circumstances under which these works were produced, and the influences which led to their adoption and development. Firstly, we must recollect that the metals were difficult of production and valuable accordingly; economy in its use was therefore necessary, and it was important for the artist to produce the largest possible effect with the smallest quantity of material. We have said that the art of fashioning metal by means of beating with the hammer was probably of earlier date than that of casting, and this would seem to have been the case with the early inhabitants of Ireland, India, and elsewhere, who first began the use of metal weapons formed of beaten copper. For the formation of vessels, in which lightness was an almost indispensable quality, such a process would naturally be adopted, and thence by successive stages of improvement the art of the copper-smith rose on the one hand to the dignity of sculpture, and on the other to the production of vessels and articles, more

or less ornamented, for domestic, sacerdotal, and funereal uses. This course of improvement in one direction was natural and sequent, maintaining its independence of the sister art, that of the founder, which in a parallel course struggled through the greater difficulties retarding its earlier life until an equal perfection was attained; by practice schooled and working hand to hand, they united to produce those unsurpassed works of bronze in every form, from the most delicately fashioned personal ornament to the heroic statue, during the palmy days of Egypt, Greece, Etruria, and Rome, of which we have so few and fragmental memorials still left to us.

By them we are enabled to trace the progress of the art, the hammered plates, nailed or rivetted together; their mode of attachment developed into a constructive ornamental *motif*, the native root from which all healthy ornamentation should take its rise; then united by soldering, accentuated by mouldings covering the joint and declaring the stages of construction; again, later, by the union of the kindred arts, the hammer formed body of the vase, the handles and more solid ornaments cast and soldered or rivetted on.

Both branches of the art must also have combined to fit the warrior chief for the battle field, his spear and arrow heads and the blade of his good sword were from the furnace moulded; while his shield, his helm, and armour were more frequently beaten into form and finished by the chasing tool and punch.

And still these parallel methods of fashioning copper and its various alloys to the requirements of the highest and the most ordinary of human purposes, have continued to work together in steady development from those dawning days of civilization and relatively infantile but earnest striving with the difficulties of metal work, unto this our age of scientific and manufacturing power and industry. Now, it is difficult for those outside the pale of commercial and manufacturing pur-

suits to imagine the amount of capital, of labour and material, constantly working in those channels and for the same great ends.

We must not lose sight, however, of the dexterous handiwork requisite to produce the results bequeathed to us from those early times. The skilful manipulation necessary to fashion from the lump such even and thin plates of bronze by the action of the hand hammer only, would put to the blush many a modern workman proud of the facility with which he can apply the improved mechanism of his modern tools.

But in the one case, as in all pure handicraft, the mind is excited and led on in striving to attain a dexterity which the hand and head and not the tool can furnish; the hammer, like the artist's pencil, becomes a means of communicating mind to matter, which records the painstaking assiduity and artistic skill and sentiment of him who wielded it. The perfection of modern machinery acts in the contrary direction, the almost self-acting tool conveys its material and mechanical quality to the human machine who starts it into motion, and assists its labour merely by the tightening of a screw or the withdrawal of a pin, the result is the production of the machine, not of the man who tends it. Art and handicraft are man and wife; mechanism and manufacture (so misnamed) are also wedded, and a fertile pair, but they are of a younger and less noble branch of a grand old family. Nevertheless, they are suitably adapted to our age, but it behoves us, in their encouragement, never to forget the more inspired works and higher artistic claims of the older family, nor to cease our admiration and encouragement of such of its members, as will, for the love of what they do, individually devote themselves to any one branch of artistic handicraft.

We will now attempt, but only in a superficial manner, to follow up the investigation of the use of bronze by the sculptors of Etruria, of Greece and of Rome, during the periods of

their several histories, before entering upon the consideration of its use in mediæval and more recent times.

And, first, let us briefly consider the bronze works of the Egyptian and Assyrian people, after which we will examine those of the Etruscans, for although recent investigations in Greece and the Troad have brought to light specimens of workmanship in bronze of very early date, perhaps Etruria, from more continuous and frequent investigations, has yielded to us more examples of the childhood of the bronzist's art, and we have already referred to important works of the toreutic branch yielded to us by the tombs of Vulci.

Egypt, Assyria, &c.

The antiquity of civilization in Egypt is one of those archæologic problems which will long remain to be solved, although light is steadily gaining upon the subject and the well-directed researches now being made will gradually dissipate some more of that darkness in which its earlier history is yet involved. So also with Assyria, for who can now say to what remote period a high degree of development in the industrial arts may not have existed among the inhabitants of those cities and towns watered by the Nile and the Euphrates; a development which, judging from what we know of its remains, would seem to leave all Hebrew chronicle as of comparatively recent time.

As far back as we can trace, the use of bronze seems to have been abundant, and its fabrication both by casting and beating perfectly mastered.

We learn by the inscription of Una, of the period of the sixth dynasty in Egypt, how he brought "the sarcophagus with its cover and pyramidion," and "a granite doorway, with fill, granite doors, and lintels" from Elephantine to the Shansheru Pyramid; by which we may infer that the bronze tools requisite for the working of these objects were in familiar use. Then

we find in the annals of Thothmes III. (eighteenth dynasty, circa 1800 to 2000 B.C.) record of vases of bronze, as well as works in gold, silver, and iron; tent poles ornamented with bronze; besides the chariots enriched with gold and silver, the heavier metal work of which was doubtless of bronze. Bricks (probably ingots) of copper from the "wretched Kush;" brass armour and other metal work from them and the other peoples whom he had conquered. Again, in the narrative of the battle of Megiddo, gained by Thothmes III. over the confederate kings of Palestine, mention is made of the chariots plated with silver and gold captured from the enemy. Suits of brass armour, some inlaid with gold, one from the chief of Maketa; vessels of brass (or bronze); arms and weapons of the same metal from various tribes. These records prove the extensive and varied use of all these metals, iron included, by people whose civilization was far below that of their conquerors; and, further, that from its abundant use in so many ways the knowledge of bronze must have existed for previous untold ages.

The series of weights, in bronze, formed as lions, and the bowls of bronze¹ ornamented with figure and other subjects in beaten work, which are preserved in the British Museum, prove the familiarity of the Assyrians with all the *technique* of bronze handicraft, among other objects in which material are weighty fetters, the much worn links of which tell of long enduring misery. That museum is rich also in specimens of cast and beaten bronze of Egyptian manufacture, to some examples of which we have already referred. It is, however, to be borne in mind that up to the present time we have no evidence of the power to produce works of colossal or even of large size by casting either in Assyria or in Egypt. But we are wanting in record of specific works, their dates and their producers, and

¹ From the pseudo-Egyptian character of the figures upon these bowls, Mr. Franks suggests that they may have been of Phœnician production.

must content ourselves with these few cursory remarks on this remote but highly interesting and extensive branch of our subject.

In the seventh chapter of the First Book of Kings, v. 13, *et seq.*, we read how Solomon fetched Hiram out of Tyre, a worker in brass, who executed extensive and varied artistic works for the temple, among them the "molten sea, ten cubits from one brim to the other"; and how they were cast "in the clay ground between Succoth and Zarthan."

Etruria.

There can be little doubt that the arts of the Etruscans were to a certain, although perhaps limited, extent influenced by communication with Egypt and the East, directly or through the intercourse of the Phœnicians; at the same time it must be borne in mind that the Pelasgian and Tyrrhenian elements were strongly imbued with an archaic orientalism. But, beyond and independent of all this, Etruscan art has a marked individuality of character, and it is more than probable that the knowledge of ordinary and artistic metal work, particularly in gold and bronze, was, with other arts indicative of very advanced civilization, possessed by that remarkable people at a very remote period. It would seem also that at a time when Greek art was escaping from the rigid formula of the archaic style, the more traditional manner of the Etruscans, probably controlled by priestly influence, led them to retain the earlier forms to a much later period. We find accordingly that in the contemporary works of the two peoples, those of the Etruscan would frequently seem to be of an anterior date. The advance of Hellenic influence, communicated through the Grecian colonies of southern Italy, was irresistible, and the later works of the Etruscans, though still generally retaining a certain rigid mannerism and individual character, were hardly to be distinguished

from some of the less advanced productions of the Grecian schools. Pliny tells us that as early as about 660 B.C. sculptors from Corinth fled with Demaratus to Italy, on the expulsion of the Bacchiadæ.

But recorded history fails us in respect to their earlier works, as we have yet to learn their exact origin and their language. Their knowledge and great excellence in bronze casting was indubitably a possession of a very early period; but, while day by day the books of Egyptian and Assyrian history become more and more revealed to our research, little progress has yet been made in tracing that of Etruria. We have already alluded to some important examples of their toreutic workmanship yielded to us by her tombs, for from their contents, almost exclusively, do we learn what little we know of their minor arts and the habits of their lives. These contents frequently offer parallel proof of the uses to which bronze was applied as described in the writings of Hesiod and Homer. Thus we find in the Perugian grottoes the beaten plates covered with figure subjects which once adorned a chariot, and some object of furniture. The walls of tombs, as at Fonterotella, seem sometimes, from fragments of their metal which remained, to have been partly or in the whole covered with an ornamental metallic lining. A tomb recently opened at Chiusi had the floor paved with strips of bronze fastened together by nails over crossed iron rods. These discoveries recall the description of the treasury of Atreus at Mycenæ, and declare that the blind bard was not in poetic flight dreaming merely of what he had never known.

The abundant use of bronze for cast and beaten work by the Etruscans is very remarkable, and, although few remain to us of their larger works, the museums of Europe display a marvellous variety of votive statuettes, lamps, vessels, and instruments, furniture and armour admirably formed of this material, and in some instances inlaid with silver and gold in a manner which proves their equal skill with the Greeks in this

mode of enrichment ; but, notwithstanding the great excellence in point of skilful casting, beating or inlaying, and the high finish bestowed by the Etruscans on their works in bronze, in the higher walks of sculpture they never advanced to within a long distance of that glorious perfection attained by the Greeks, by such artists as *Polycleitus* or *Lysippus*.

Etruscan cities, like those of Greece, were crowded with brazen statues of the gods and heroes, and Rome in her aggrandisement by conquest derived her best adornment from the pillage, first of Etruria and then of Greece.

Some idea of the number of statues which adorned the cities of Etruria may be gathered from the statement that, at the capture of Volturni by the Romans (B.C. 267), not less than two thousand, some of which were of colossal size, were carried away to Rome, but whether all of bronze is questionable.

At the taking of Veii, Rome's great rival for more than two centuries, a population of statues was carried away by her conquerors.

Nor, although we do not here pretend to inquire into or attempt to distinguish the bronze works of the other peoples of Italy, which, perhaps less developed than by the Etruscans, were ably and abundantly produced by the Pelasgians and Tyrrhenians, the Samnites, the Volscians, and probably by the Sabines and other races, must we lose sight of the fact that many such existed. Pliny informs us that the great bronze statue of Apollo on the Palatine, taken from the Samnites, was so large that when set up in Rome it was visible from the Alban hills.

One of the most ancient of bronze statues was that of Jupiter, which stood near the temple of Minerva at Sparta. This was formed of beaten plates fastened together by nails, and was said to be the work of *Clearchus* of Rhegium in the south of Italy ; but whether he was a Pelasgian or a Greek we do not know.

Arms rather than the arts were native to the Romans, and accordingly we find, as in the analogous history of the Phœnicians, Tyrians, and Jews, that after the conquest of Veii, Etruscan builders and metal workers were transported to Rome, and the effect of the possession of Etruscan statues of the gods was to modify the sterner laws which had prevailed. Thus *Vulcanius* of Veii was ordered by Tarquinius Priscus to make a statue of Jupiter for the Capitoline temple, by which Numa's previous law forbidding the impersonation of the gods was disregarded. Numa had permitted the erection of statues to heroes and illustrious persons, but only to be three feet high (*tripedaneæ*). It is probable that such were those said to have been set up in honour of Clelia and of Horatius Cocles.

How few of these larger works, the "*Tuscania signa*," have descended to our times! Statuettes are still abundantly found, and of various periods, perhaps the "*Tyrrhena sigilla*" of the Roman writer, many important examples of which are preserved in the Museum of Florence, as also at Rome, Volterra, and in other collections. The British Museum is also rich in Etruscan bronzes; the figure of Mars found at Monte Falterona may be specially mentioned. A figure nearly similar is in the Florentine collection.

Among the few Etruscan bronzes of larger size which have been preserved, admirable in point of execution, though partaking of the archaic and oriental character, is the remarkable figure of the Chimæra, inscribed in Etruscan characters TINS CVIL, now in the Museum of the Uffizii at Florence. It was found at Arezzo in 1534.

The Minerva, also found at Arezzo, is another and still more archaic work in the same museum.

The well-known bronze wolf of the Capitol, also an archaic work, but by some supposed a production of the middle ages, is ascribed to Etruscan artists, and presumed to be that votive figure erected in the year 295 B.C., at a time when Grecian

sculpture was far advanced beyond its period of greatest excellence. A cast of this figure in scagliola is in the South Kensington Museum (No. '62.-2670).

The fine figure of Mars, or of a youthful warrior, found at Todi, and now in the Gregorian Museum of the Vatican, also inscribed in Etruscan characters, is by some thought worthy of Grecian rather than Etruscan art.

Another inscribed figure is that of a boy holding a goose, and now in the Leyden Museum; the lettering is in silver on the right leg and thigh.

A larger and more advanced work, probably of the period of Roman rule in Etruria, but before her language had fallen into disuse, is the life-sized statue of the orator Aulus Metellus, found on the shores of Thrasymene in 1573, and now in the Florentine Museum.

The Etruscans were noted for their skill in the production of various articles of furniture and ornamental work in cast and beaten bronze. Particularly graceful are their candelabra and lamps which were exported from Etruria, and are referred to by Athenæus and others. Fine examples of them are preserved in the Gregorian Museum and at Florence. The British Museum possesses good specimens, but the wonderful lamp is that found in the neighbourhood of Cortona and now in the museum of that ancient city. Specially remarkable are the hand mirrors or *specchi*, which were cast, one side being polished sufficiently to reflect objects, the other having subjects, more rarely in rilievo, generally engraved upon the sunken surface. Many of these are works of great beauty. Some were contained in cases on which rilievo subjects were produced by beating from within. The British Museum is rich in mirrors, Greek and Etruscan. The most important work on the subject is that by Gerhard, "*Etruskische Spiegel*." They were singularly excellent in the manipulation of the metals, for there is little difference between the bronzists and the goldsmiths' *modus operandi*, and I

need but refer to the extraordinary beauty of the Etruscan jewellery. Arms and armour beautifully formed by casting or the hammer ; bedsteads, curious funereal cars, tripods, caldrons and other vessels, masks, engraved *cistæ* and caskets, braziers and their instruments, stryils and particularly the mirrors, to which we have already referred. All these of bronze, a material never called into more universal service than by the Etruscan people.

The art of "damascening," or inlaying gold and silver beaten into incised hollows on the bronze surface, was well known and practised by the Etruscans, as by the Greeks and Romans. This mode of enrichment was followed by the use of enamel in later Celtic and Roman times, and by niello. The use of coloured stones, ivory, and enamel to give life to the eye was also generally known. A statuette in the British Museum has, literally, diamond eyes.

The museums of the Vatican and the Collegio Romano at Rome, those of Florence, Cortona, Perugia, and Volterra in Italy, and again at Paris, Berlin, Leyden, and our own British Museum are more or less richly stored with bronzes of Etruscan workmanship ; the more important of which have been illustrated or described in the works of Gerhard, Micali, Inghirami, Dr. Braun, Henzen, Müller, Dennis, and other writers on the history and monuments of that interesting people.

Greece.

We have already alluded to the working of bronze by the Ancient Greeks as described by Homer and Hesiod, referring particularly to that great toreutic work the shield of Achilles, as also to the shield of Hercules. The description of the gorgeous palaces of Menelaüs and of Alcinous in the *Odyssey* would show, even allowing for poetical licence, to what an extent the use of this metal had been adopted, and how much plates of

brass, or more correctly bronze, were applied for the decoration of walls, furniture, &c.

- “ The walls were massy brass : the cornice high
 “ Blue metals crown’d, in colours of the sky ;
 “ Rich plates of gold the folding doors incase ;
 “ The pillars silver on a brazen base ;”

(*Pope's Od. b, vii.*)

But there can be little doubt that the larger figures, as of animals, &c. were not then fashioned by casting, but were *empæstic* works, or *sphyrelata*, covered with beaten plates of the metal. The colossal bronze Apollo at Amyklæ, in the neighbourhood of Sparta, was, according to Pausanias, little more than a pillar, with indication of head and hands which held the weapons, and was doubtless of similar construction. At the same time it is reasonable to suppose that smaller works may have been executed by casting, both in Greece and in Etruria. The mythical *Dædalus*, the typical embodiment of the metal-lifts' art, gave life to these archaic representations of the human form, and was followed by *Smilis*, *Endæus*, and others.

It was probably in the earlier years of the seventh century B.C., that *Glaucus* of Chios made great advance in metal work by foldering, &c. ; while the Samian artists *Rhæcus* and his sons, *Telecles* and *Theodorus*, invented, or what is more probable, applied the art of casting to larger works by improved methods of their own discovery, or learned by them from Egypt or Egyptian artists. Soon after we find *Dipænus* and *Scyllis* working at bronze casting in Crete and Sparta, where subsequently *Gitiadas* is said to have erected the bronze covered shrine and statue of Minerva Chalcæus, and executed other works. *Callon* of Ægina was another caster, of later time.

About 550 B.C., the Cretans, *Dipænus* and *Scyllis*, also worked in the Peloponnesus and in Ætolia, producing many and various sculptures in wood, ivory, and gold, and gilded bronze statues of Diana, Apollo, and Hercules, &c. ; their followers meanwhile establishing a school of sculpture in Sparta. Among

others was *Clearchus* (or *Learchus*) of Rhegium, in southern Italy, who went to Sparta, and made a statue, the earliest in bronze, of Jupiter, fashioning it of bronze plates rivetted together. Thus we see that a modification of the earlier methods still prevailed. Another great bronze work of this period was the colossal statue of Zeus at Olympia, also probably formed of plates united by foldering or rivets. Of a more advanced period, towards the beginning of the fifth century B.C., was *Canachus* of Sicyon, a great worker in bronze, who executed a colossal statue of Apollo in that material for the Didymæan Temple of the Branchidæ at Miletus, the character of which work is made known to us by the Milesian coins, and by an antique bronze statuette in the British Museum. It is a figure in the archaic manner, rigid in pose, but displaying the existence of a more advanced knowledge on the artist's part. The right hand, advanced, holds a small figure of a fawn; the left has probably held a bow, now wanting; the hair, bound round the head in close curls upon the forehead, falls in long tresses over either shoulder.

Aristocles of Sicyon was also a worker in bronze at this time.

Ageladas of Argos worked exclusively in bronze about 515 B.C. He made statues of Jupiter, of Hercules, groups of horsemen, chariots, &c., and was the instructor of *Pheidias*, of *Myron*, and of *Polycleitus*, the greatest sculptors of that land where the plastic art attained its highest excellence.

Aristomedon about the same period, or rather later, was also working groups in bronze and single statues in a more advanced manner, and about a quarter of a century later *Glaucus* and *Dionysius* of Argos produced important works for Olympia, some of which were subsequently removed by Nero.

In Ægina *Callon* maintained the older and severer manner, like that of *Canachus*, comparable in its rigid and minute style to the artists of Etruria. His bronze statue of Proserpine was

remarkable. But he was surpassed by *Onatas* of the same island, who executed groups and statues, notably a chariot with four horses, dedicated by Hiero of Syracuse to Olympia, and placed there in 466 B.C. His bronze Apollo made for the Pergamenians was also noted. He is supposed by Overbeck and others to have been the sculptor who executed the celebrated Æginetan marble groups, now preserved in the Glyptothek at Munich, about 475 B.C.

At Athens *Critias* and *Hegebias* were sculptors in bronze. *Critias* repeated, probably in this material the iconic statues of Harmodius and of Aristogiton.

Of the transitional period was the Athenian *Calamis*, who not only worked at the bronze chariot and horses of *Onatas*, but also produced many works in different materials, among others some bronze figures of boys praying, which also were sent to Olympia, and a colossal Apollo, 60 feet high, which afterwards was brought to Rome. He was unsurpassed in modelling figures of horses.

Pythagoras of Rhegium was another artist of the same transitional school, who mostly or always worked in bronze, and displayed great skill in the action of his figures of athletes, animals, &c., and in the minute finish of the details.

We have now arrived at the period approaching the highest perfection of Grecian sculptures, *Myron*, the Bæotian, who was one of the great and probably an elder pupil of *Ageladas*, worked like his master for the most part in bronze, and is said to have preferred the Æginetan alloy. Celebrated was his group of Jupiter, with Minerva and Hercules, at Samos, which Antony carried to Rome, and which was restored by Augustus to the Samian temple of Juno; he, however, detached the Jupiter from the other statues and placed it in a shrine on the Capitol. Of note, were his Erectheus at Athens and a Bacchus; an Apollo at Ephesus; and another inscribed with the sculptor's name at Agrigentum; and a Perseus conquering Medusa. Pliny states

that a Hercules by *Myron* was in the house of Pompeius in Rome. A group of Minerva and Marfyas, of which latter figure there is an antique copy in marble in the Lateran Museum, are among the most celebrated of his works in bronze which are recorded by the ancient writers, not however to omit reference to the world-celebrated cow.

His manner was energetic and masculine, his subjects for the most part in spirited and vigorous action rather than expressive of mental or bodily repose. The figure of the discobolus, described by Lucian and well known to us by the antique marble reproductions in the Vatican, the Palazzo Massimo, and elsewhere, is a characteristic example of his style, as was the statue of the celebrated victor, at the Olympic games, Ladas the runner.

Of the school of *Myron* was *Lycias*, his son, working about 420 B.C., when he executed a bronze group of thirteen figures representing the quarrel between Achilles and Memnon.

A bronze boy with holy water, and one with a vase for incense, into which he is blowing to kindle the expiring fuel, are also recorded as meritorious works by *Lycias*.

In the Cabinet of Antiques at Tübingen is a statuette of the charioteer Baton, full of life-like character, and which has been attributed to this transitional period.

Cresilas was another follower of the school of *Myron*, to whom has been ascribed the statue of a wounded amazon, in bronze, antique copies of which in marble are known to us, the finest, perhaps, that of the Capitoline Museum at Rome. He also executed one of a wounded warrior in the last throes of his waning life. He made a portrait bust of Pericles, of which those in marble in the British Museum, the Vatican, and at Munich may possibly be copies.

Styppax was of the school of *Myron*, he was of Cyprus. *Strongylion* another, great in bronze figures of animals, among others the Trojan horse, the dedicatory inscription from the

base of which was unearthed on the Acropolis in 1840. He also executed an amazon of great beauty, which Nero afterwards possessed ; and an admirable figure of a boy.

Callimachus and *Demetrius*, artists of the same period, though somewhat influenced by their greater rivals, pursued to a certain extent an independent manner, said, in the works of the former, to have been too highly elaborated in the details. To him has been ascribed the invention of the Corinthian capital in architecture, the minute beauty of which would rather suggest an original of metal. *Demetrius* was naturalistic and minute in his execution, and much occupied in portraiture, in which he was over exact even to perpetuating small defects. The adaptation of the graceful leaf of the acanthus carefully rendered, to architectural decoration, might well suggest itself to a mind so constituted as that of *Callimachus*, as evidenced by the recorded character of his works.

The zenith of Grecian art was comprised within the short space of a quarter of a century, from about B.C. 460 to 430, when Athens was for the most part under the guidance of Pericles.

Pheidias, born about B.C. 500, was probably the greatest sculptor of any age. It would appear that he first began his artistic career as a painter, but subsequently repaired to the school of *Ageladas*.

Unlike *Myron*, his works are imbued with the highest intellectual sentiments, and he executed them in various materials. Some of his earlier productions, as might be anticipated from his schooling in the studio of the bronzist *Ageladas*, were of that material ; thus we hear of his group of thirteen bronze statues presented by Athens to Delphi, in memory of the victory at Marathon. It represented Miltiades surrounded by the Attic heroes, and supported by Apollo and Minerva. He also cast colossal and other figures of Minerva, particularly that of Athene, made from the bronze spoils of Marathon, which, some seventy

feet in height, rose crowning the summit of the Acropolis, and became a typical representation of that divinity. But his statues of the Minerva Parthenus and of the Olympian Zeus, both also typical forms, in gold and ivory, were perhaps his most important productions, which do not, however, from their material come within the scope of our inquiry.

A bronze Minerva by *Pheidias* was carried to Rome by *Æmilius Paulus*. But of the numerous works by this, perhaps the greatest artist that the world has known, the *Raffaello* of Greek sculpture, and the able hands working under his immediate direction, how little now remains to us. The Parthenon pedimental statues, metopes, and frieze, and other portions of the reliefs which adorned those glorious temples on the Acropolis, are our richest inheritance, and we may be justly proud of their possession in the British Museum. These and a few more fragments, here and there, are all by which we can form but an imperfect idea of the wondrous art which must have distinguished the more important and individual works of his own hand, for who can say what portion of the frieze is due to *Pheidias*' chisel? This was the period of highest perfection in antique sculpture, a perfection which soon afterwards, although retaining all its plastic and mechanical power and facility, lost that sublime ideal and native dignity which again appear under another aspect and inspiration in the works of *Donatello* and *Raffaello* as equivalent to the *Pheidias*, as *Michel Angelo* might represent the *Myron*, or perhaps the *Scopas*, of the Renaissance.

Of the pupils of *Pheidias*, one of the greatest, *Alcamenes*, was chiefly reputed for his works in bronze; among these was a statue of a victor in the Pentathlon, known for its excellence as "the model"; and various figures of the gods, among these a celebrated one of *Vulcan*.

Of the wonderful excellence to which sculpture had been brought in every variety of material, in its largest conception

and in its most minute detail, some small idea may be formed by the fact that the celebrated "Venus of Milos" (now in the Louvre), perhaps one of the grandest impersonations that has been preserved to us, is considered by some connoisseurs to be only a carefully executed copy, although more probably it is an original work of that time, but which was by no means celebrated in antiquity. To this period may probably also be assigned the beautiful bronze head of Aphrodite found in Thessaly, and now in the British Museum, an original work of the highest excellence.

Agoracritus, also a pupil of the school of *Pheidias*, was the favourite of his master, to whom is ascribed the marble Nemesis at Rhamnus, sometimes believed to be the work of *Pheidias*. By him were statues in bronze of Jupiter and of Minerva in the temple at Coronæa.

Colotes was another pupil, but of works in bronze by him we have no definite record.

The influence of so great a mind as that of *Pheidias* spread far and wide, more or less modifying the schools of sculpture existing in the other states of Greece, the Archipelago, and her colonies, Calamis, Thrace, Megara, Paros, and the rest, winning them by the magic charm of his artistic power to acknowledge the superiority of the Attic school.

In the Peloponnesus, *Polycleitus*, the fellow pupil of *Pheidias*, had established an important school at Argos. In this what may be deemed a naturalistic tendency prevailed. We know how history repeats itself in art as in politics and war, so here we find recorded the prototypes of those great divisions under which the artists of the Italian renaissance may also be classed.

But we are told of the art of *Polycleitus* that, although by him the ideal was rendered subservient to natural beauty, nature herself was almost surpassed by the exquisite physical creations revealed by his chisel. His colossal statue of Hera, a toreutic work erected at Argos, was important for size and excellence.

His beautiful youth, the Diadumenos, must have been the perfection of young manly development. We can hardly judge of its merits from the antique marble, supposed to be a copy of this work, and now preserved in the British Museum. There is, moreover, a bronze in the Florentine Museum, found at Pefaro in 1530, agreeing for the most part with this figure, and which has been considered as a work of this artist. In the Braccio Nuovo of the Vatican is a figure of an amazon also supposed to be an antique copy after a work by this great master, another antique copy of which is in the Berlin Gallery. His works were for the most part in bronze; of these the figures of two naked boys playing with dice, which in Pliny's time stood in the Atrium of Titus at Rome, were considered as of the highest perfection. We need not specify other lost works recorded as being the production of his skilful hand, which delighted in the most minute and careful execution of every detail, but may not omit the mention of his admirable pair of canephoræ referred to by Cicero. He is said to have been the first sculptor who dared to adopt the system of throwing the whole weight of a figure upon one limb, leaving the other foot free if not detached from the base, a conception whereby a great effect of lightness and elasticity was obtained, but which could only have emanated from an artist habitually working in metal rather than in marble. Of the vast numbers of bronze statues of athletes and iconic figures produced by the artists of the Peloponnesus at this period, how gladly should we hail the recovery of some few.

A bronze figure of Mercury and one of Hecate existed in Argos, the works of *Naucydes*, a pupil of this school. Other statues were produced by him, among them a disk thrower, of which a marble in the Vatican is supposed to be a copy.

Of this period was that great bronze work an offering made by the Spartans to Delphi to record their victory over

the Athenians in B.C. 404. Two distinct groups were formed consisting of some thirty-eight statues. There Lysander was represented receiving the crown of victory in presence of the gods, and portrait statues of those who, by their valour, had contributed to the victory. Another trophy, representing a group of heroes, with Apollo and Victory, and offered by the Tegeates, was also executed about 368-365 B.C.

Antiphanes, who was probably engaged on part of those works, also executed a figure of the Trojan horse in bronze, an offering to the oracle from the Argives, and commemorative of a victory over Lacedæmon.

We now arrive at a period when the female form was represented in perfect nudity more frequently than had been the custom of a former age; it is true that *Pheidias* had modelled Venus as nude, in the Pantheon, but this was exceptional rather than the rule. Such was the crouching figure of Venus by *Dædalus*, which, according to Pliny, was in the portico of Octavia. The well-known marble figures in Florence, in the Vatican, and elsewhere are believed to be ancient copies of this work.

Meanwhile in Athens *Cephisodotus* (the elder), supposed to be the father of *Praxiteles*, was working in a style which, while partaking largely of the more purely ideal sentiment of the school of *Pheidias*, had yet a tendency towards a more realistic treatment. He also worked in bronze, producing statues of the gods, of which one, a Minerva, at the Peiræus, is referred to by Pliny in terms of praise, as also an altar in the Temple of Jupiter Soter. He also worked in marble. A noble group of Eirene carrying the infant Plutos, of which there is a fine antique marble copy (the original is supposed to have been of bronze) in the Glyptothek at Munich, is believed to be that referred to by Pausanias as standing in the Tholos at Athens and a work by the master.

With the heart-stirrings and universal commotion of the

Peloponnesian war sculpture received another inspiration, that of mental emotion and unrest, as contrasted with the sublime repose and dignity of the earlier Attic school. Greece was fatally divided against herself, and individual aggrandisement prevailed over self-sacrifice for the public weal. Art became personal to states or individuals rather than the expression of a national devotion and of a high religious sentiment. Wealth and luxury had increased, and with them came a loosening of the Spartan spirit of a more primitive and ideal age. The commencement of a sensational and subjective epoch had been reached, and softer forms of female beauty were contrasted with a somewhat excessive and passionate emotion or of a dreamy and affected repose in the male, as also indeed in many of the female figures.

Scopas was a leading artist of this time; he was a Parian by birth, and working first in Attica, afterwards at Athens and elsewhere. Thus the celebrated temple of Minerva Alea in Tegea engaged much of his earlier time. He worked for the most part in marble, although some figures in bronze are recorded as by him, as a Venus Pandemos mounted on a goat, which was at Elis. *Scopas* worked at the Mausoleum at Halicarnassus about 350 B.C.

Timotheus, a colleague who was occupied at the Mausoleum, also worked in bronze. *Leochares* was another bronze sculptor who aided *Lyfippus* in the group representing Alexander at a lion hunt. His Ganymede borne upwards by the eagle, in the same material, was several times copied in marble; one of these is in the Vatican.

Praxiteles was another great Athenian, in which city he was born perhaps about 390 or 392 B.C. By preference he is said to have worked in marble as a more favourable material for the display of his unrivalled power of representing female and youthful beauty. In this he attained to the highest excellence in his nude statue of Venus at Cnidus, which called forth the

rapturous admiration of the classic world. It also was recorded on the Cnidian coins. He, nevertheless, occasionally made use of bronze, but of some fifty works recorded as by him, the most part are in the lighter material. His group of the Rape of Proserpina was in bronze, as also the companion group of the restoration of Proserpina to Hades; the Apollo Sauroctonus, of which an antique copy, considered by Winckelmann to be the original by the master, exists in the Villa Albani at Rome. The bronze group of Bacchus with Methe and Staphylus was at Rome. Phryne presented her portrait statue in gilt bronze, by this artist, to the temple at Delphi. A figure of a girl adorning herself; a Diadumenos on the Acropolis; figures of a laughing girl and of a weeping matron are also recorded, and a bronze canephoros. Also the figure of a charioteer for the chariot and horses of Calamis. The original of the well-known Faun of *Praxiteles* was probably of bronze.

Cephisodotus and *Timarchus*, sons of the great master, also worked in bronze. Of this period and school may probably be assigned the elegant figure of a youth listening, so well known as one of the choicest bronzes which Pompeii has afforded (in 1865), and which graces the Neapolitan Museum. A bronze figure of Venus, some thirteen inches high, which was found in the vicinity of Stratonyce in Caria, and is now in the writer's possession, was considered by the late Professor Westmacott and others to be a work of the school of *Praxiteles*.

Silanion executed portraits in this material, as did also *Euphranor*, the painter and sculptor, a man of universal artistic genius.

Of the Peloponnesian artists of a parallel epoch, *Lysippus* must first be named, who from his youth was accustomed to work in bronze, a material which he exclusively employed. He soon obtained not only the patronage of Alexander, but the exclusive privilege of portraying him in sculpture. His works were very numerous, nor need we specify more than a few of the more re-

markable : as the colossal Jupiter at Tarentum, said to have been sixty feet in height ; a group of Apollo and Mercury disputing for the lyre ; the Helios in his chariot at Rhodes, the effect of which Nero subsequently impaired by gilding, which had to be removed, and other figures of the gods. His colossal seated figure of Hercules, at Tarentum, became typical ; it travelled to Rome, thence to Constantinople, where it was melted by the Crusaders in 1202. He is said also to have executed a small figure for Alexander, about a foot high, representing the same hero seated, and with upward look, holding a goblet in one hand, the club in the other. This figure was constantly carried about by Alexander and placed upon his dinner table, hence its name, " Herakles Epitrapezios." It afterwards passed into the possession of Sylla.

Portrait statues and busts, as of victors, of Æsop and others, and particularly that of Alexander, whom Pliny tells us that he represented at every period of life. One of his most extensive works was the group raised to record the dead at the battle of Granicus ; this consisted of a figure of Alexander in the centre, surrounded by twenty-five horsemen and nine on foot. It was afterwards brought from the Macedonian capital to Rome, where it stood in the portico of Octavia. Another was the lion hunt already referred to as partly the work of *Leochares* ; it was at Delphi. A figure of Alexander, probably after one by *Lysippus*, was found at Gabii.

The fine marble figure in the Vatican of an athlete using the strygil upon the extended right arm would seem to be an ancient copy from the bronze original, which formerly was placed in front of the Thermæ of Agrippa at Rome.

His drunken flute-player ; horses and other animals, and figures too numerous to have been recorded, for Pliny tells us that *Lysippus* produced not less than fifteen hundred statues by his own hand, a number, even including statuettes, which would seem to be incredible.

The Ludovisi Mars is supposed by some to be after an original by *Lyfippus*, and lastly, the seated bronze Mercury of the museum at Naples, found at Herculaneum, may be ascribed to his period and school, if not a work by the hand of that master, probably the greatest sculptor in bronze that the world has ever known.

Lyfistratus, *Lyfippus*' brother, is said to have first adopted the ill-conceived method of taking casts from the living model and executing these in bronze. By some writers an iconic head in the British Museum, the details of which are executed with great accuracy (No. 12, Case E, Bronze Room), is supposed to be by this artist, or at least a work of the *Lyfippæen* school.

Lyfippus had a large following, *Euthyrates*, *Daïppus*, and *Boëdas* his sons, to the latter a bronze figure of a boy praying, in the Berlin Museum, has been ascribed.

Eutychides was a follower of this school and worked in marble and bronze; his figure of the river god Eurotas in the latter material was celebrated in antiquity.

Chares of Lindus was a follower of *Lyfippus*, and was the author of the world-wide celebrated Colossus of Rhodus, an island particularly devoted to the worship of the orb of day, and his own peculiar territory, on which stood a hundred colossal statues of the sun. That huge creation, one of the seven wonders of the world, was of bronze, and represented the god Helios or Sol; it was 105 feet in height, and was completed in the year 291 B.C. It spanned the entrance of the port, ships sailing beneath its outstretched legs. Pliny states that few could span the thumbs with their arms, and that each of the fingers was larger than many statues. A winding internal stair led to the top, whence the shores of Syria and ships on the coast of Egypt could be seen. An earthquake overthrew it in 224 B.C., and it lay in ruins until Rhodes was taken by the Saracens in A.D. 672, when the fragments,

720,900 lbs. in weight of bronze, were sold, and are said to have required nine hundred camels for their transport.

The Theban artists, *Hypatodorus* and *Aristogeiton*, produced a large group in bronze, representing the Seven against Thebes, which was dedicated to Delphi in commemoration of the victory over the Lacedemonians gained at Œnoë.

Aristodemus was another sculptor in bronze of this abundant period; he executed a portrait statue of Æsop. *Boëthus* produced figures and groups of children, &c. of great excellence.

The well-known bronze figure in the Capitoline Museum, a seated youth extracting a thorn from the left foot, is probably a work or the copy of an original of this period (about 290–285 B.C.). The fine bronze figure of a drunken faun in the Museum at Naples may also be of this time, as also the grand head of Homer in the same collection.

The period of the highest development of Grecian sculpture may be said to have passed away with the death of Alexander, and, although it still existed in a condition of excellence which has known no subsequent equal, the summit of its glory had been reached and the easy downward path encouraged the already growing tendency to a subjective treatment, to laxity of purpose, accompanied by somewhat of exaggeration in the action and voluptuous rendering of the female figure. A sense of sufficiency in the artist, almost of a boastful display of power, becomes apparent, and the simplicity and striving of the earlier art is lost. The purely Hellenic civilization had degenerated, its nervous tension was unstrung by the growing influence of eastern luxury and despotism. Nevertheless, there was a vitality in Grecian art which did not succumb without a struggle against the inevitable contagion of decadence. The heart and trunk were almost dead, but some of the limbs had life and vigour yet, and it was this fading and spasmodic power that produced works which were the despair of Michel Angelo, who declared himself their pupil, and dared not ven-

ture to restore more than a few lost extremities. Some of the works most highly esteemed by the artists and connoisseurs of the Renaissance and of our own time were produced at this period. The Rhodian arm retained the strongest vitality ; the spirit of *Lyfippus* still floated in the sun-lit atmosphere which bathed the hundred colossi of that island. Enormous wealth and luxury drew to her artists from other schools, while it gave full employment to her own in the gorgeous decoration of stately public and private buildings. The name of *Aristonidas* is given to him who executed a portrait statue of the repentant Athamas in bronze, to which iron was said to have been added to express the glow of shame in the colour, a statement probably more poetical than correct. The use of some salt of iron may, however, have been used by the artist in colouring the surface of the bronze, with a view to this effect. The superb marble group of the Laocoon, the admiration of Pliny and the gem of the Vatican collection, is one only of the many original works produced at this period and at Rhodes. That known as the Farnese bull is another grand work ascribed to the same time and school, as also probably the group of the wrestlers in the Tribune of the Uffizi at Florence. We can refer to no typical works in bronze of this school. Of the other leading artists recorded were *Agessander*, *Athenodorus*, and *Polydorus*, the authors of the Laocoon ; *Apollonius* and *Tauriscus*, who sculptured the Farnese bull. At Pergamus another school existed in which the conquests of Attalus and Eumenes against the Gallic tribes which had invaded Greece, about 280 B.C., were recorded, in gratitude to the gods, by large groups figurative of the battles of gods and giants ; Theseus and the Amazons ; the Athenians and Persians ; and the victories of Attalus over the Gauls ; by the representation of groups and figures of their northern enemies, for the most part in the same tragic and effective sensational manner as the works of the Rhodian sculptors. A tendency to represent historical subjects

and dramatic action became manifest. Four names are specially recorded by Pliny, viz., *Ifogonus*, *Stratonicus*, *Antigonus*, and *Phyromachus*. We are fortunate in possessing one great and well known original work of this school, the so-called Dying Gladiator, perhaps more correctly a self-wounded and dying Gaul; and probably another in the group at the Villa Ludovisi, known as the "Arria and Pætus."

It was probably about this period and under this sentiment and influence that the bronze original of one of the most celebrated and admired works of ancient art which time has bequeathed to us was executed, the Apollo of the Belvedere. An antique bronze statuette (with the supporting tree stem) in the possession of Count Stroganoff, which was found in a cavern at Paramythia, in the neighbourhood of Joannina in 1798, with other bronzes, three of which are in the British Museum,¹ shows that the left hand held the ægis and not a bow, as was assumed in the restoration of that member of the Vatican marble, which, beautiful as it is, can only be a copy of Hadrianic time from the bronze original. That original was probably one figure of a considerable group produced about 279 B.C., and also to record the same Gaulish defeat under Attalus.

Rome.

The conquest of Greece by Rome was the death blow to all purely Grecian art as embodying the Grecian sentiment and purpose. Nevertheless, more than a mere mechanical power survived, and the removal of artists, together with works of art to Rome, for the adornment of the then mistress of the world during the last century and a half before the coming of Our Lord, stimulated their torpid energies and produced a spasmodic revival during which works, among the most pre-

¹ Bronze Room, B. M., Case E. 7, 8, and 9.

cious that have been preserved to our days, were executed. The inborn power of art, unable to expand into those higher regions of originality which the period of Grecian glory had kept free, was now enslaved to production rather than creation, and to the gratification of a master rather than the thankoffering to and glorification of a God. The splendour of what has been so-called Roman art was the produce of enslaved Greek genius, and the soul of the ideal was equally in bonds. Nevertheless, some marvellous works in marble were produced, almost purely subjective it is true, or admirable copies of the great originals, and among these are now some of the most precious gems of our modern museums. Among copies so executed at this period are believed to be the Hercules Torso of the Belvedere, the admiration and despair of *Michel Angelo*, by the Athenian *Apollonius*, perhaps after an original by *Lyfippus*; the Farnese Hercules by *Glycon*, also after *Lyfippus*, the originals of both works having been probably in bronze; the Venus de' Medici, a work by *Cleomenes* of Athens; the Venus of the Capitol, the Callipyge, and the crouching Venus after *Dædalus*; the Pallas of the Ludovisi Villa; the portrait statue of a Roman orator, known as the Germanicus of the Louvre, by another *Cleomenes*. The two colossi of the Monte Cavallo are also probably copies of this time from Greek originals. The Borghese Gladiator, by *Agasias* the Ephesian, is probably copied from a bronze; and the Venus Genetrix, by *Arcefilaus*, is of this period; as also the group by *Menelaus* in the Villa Ludovisi, known as Electra and Orestes. We have already referred to the Apollo of the Belvedere as a copy of this later period from an earlier bronze original, as may also be classed the Diana of Versailles and the Ariadne of the Vatican. The pillage of Greece by Rome, miserably imitated in modern days by the Napoleonic conquests of Italy, &c., brought into the latter country, mainly to the capital, but also spread about among the imperial and other villas of the peninsula, a crowd of the finest works in

bronze, of all periods of Grecian art; a crowd so vast as to seem almost incredible.

Thus we learn from ancient record that Scaurus was said to have possessed 3,000 bronze statues, which Pliny tells us he used, for the nonce, in adorning a temporary theatre. These doubtless were some of the plunder taken by Sylla from the luxurious cities of Asia Minor. A fine bronze vase in the Capitoline Museum, an inscription on which states it to have been given by Mithridates to the Gymnasium of the Eupatorians, may have been part of this plunder. But at an earlier period, when Syracuse was taken, the Roman conqueror Marcellus sent one half the artistic plunder to Rome to adorn the public places and buildings. Nero's raid on Delphi deprived that city of some 500 of its choicest statues. And even at the last, after all previous spoliation, some idea of the extent of the employment of bronze by the Greeks in the formation of statues, may be formed from the record that, at her final conquest, Mutianus, the Roman Consul, found 3,000 bronze statues at Athens, as many at Rhodes, and an equal number at Olympia and Delphi.

Some of the most admirable portraits of Roman personages were the work of those Greek artists. Such are the Spada Pompey; the Augustus of the Villa Livia; and that also in the Vatican found at Otricoli; the bust of the young Augustus, and another equally fine, in the British Museum; the Agrippina of the Capitol and other works in marble.

Thaletius, a Greek bronze caster, worked at Rome in the first century of the Empire.

The Museum at Naples is rich in portraits, statues, and busts of bronze, some of great excellence, which were produced at an earlier period, others of Hadrianic and later time.

Art had steadily declined in Greece and her colonies before their final conquest by Rome. The original religious aspiration, the desire to represent to the senses the ideal creation of the intellect had been satisfied, and could not be surpassed without a new

revelation ; a realiftic feeling was naturally confequent, and, by the imperfonation in marble or in bronze of thofe forms of the beautiful human figure which they knew fo well, art was gratified for the while and the lefs intellectual and fenfuous eye was pleafed, but foon to fatiety. The higher intellect roamed among philofophic dreams which fhe could not embody.

A Roman, one *Mamurius Vetturius*, is faid to have worked in bronze in Numa's reign.

Novius Plantius was another Roman fculptor who worked about 250 B.C. His name is incifed upon a little group representing a youth and two fatyrs which forms the handle to the celebrated ciftus in the museum of the Jefuit college at Rome.¹ In workmanfhip it is very inferior to the admirable engraving on the body of the ciftus. One *Novius Blefamus*, of later time, is recorded. *Caius Pompeius* and *Caius Ovius* flourifhed about the end of the fifth century ; their names are feen, the firft on a ftatuette of Jupiter, the laft on a buft of Medufa, both of which are in the fame museum. The queftion arifes, however, whether thefe latter may not be the names of owners, or if votive objects, of thofe by whom they were offered. The name of *Publius Cincius Salvius* is infcribed on the huge bronze pine cone which formerly furmounded the mole of Hadrian. *Titius Gemellus* modelled his own buft. *Flavius Largonius* made ftatuettes. *Copronius* made fourteen figures to represent nations conquered by Pompey. *Decius* caft a coloffal head for the Conful Publius Lentulus Spinther (A.V.C. 697, about B.C. 56).

Until about 190 B.C. nearly all the more important temple ftatues at Rome were of bronze.

A more purely Roman art difplayed itfelf after the period of Auguftus, when it became more and more fubject to mere architectural decoration and portraiture.

¹ The name is in old Latin, "*Novios Macolnia filea dedia.*" (Muf. Kirk. "*Plavtios med Romai fecit Dindia*" t. I., pl., II. III.)

Of antique and fine workmanship worthy of that age, are the four noble gilt bronze fluted columns of the Corinthian order, which now adorn the chapel of the Holy Sacrament in the Lateran basilica. The massive bronze doors of the Pantheon are still *in situ*.

Caligula caused a colossal bronze statue of himself, 110 feet high to be formed. He brought to Rome, among other priceless works of Greek art, 500 bronze statues from the temple of Apollo at Delphi.

Of the period of Nero, a bronze sculptor named *Zenodorus* was celebrated, who formed a colossal figure of that emperor 115 feet high; but the art of producing such large works was already feeble, for, notwithstanding Nero's readiness to find the richest material, Pliny informs us that the figure indicated that the art of casting statues of such size was lost. The huge head of Nero, in the court of the Capitol at Rome, is supposed by some to be portion of this figure, but *Zenodorus* can hardly have been guilty of such inferior modelling as it displays.

Sculpture had still further and rapidly declined from the period of Nero to that of Trajan, nevertheless there is excellent work upon the bas-reliefs of sarcophagi and buildings of the latter reign. The gilt bronze figure of the youthful Hercules, in the Capitol, is probably a Roman work of the decline.

Another revival occurred at the period of Hadrian (A.D. 117-138), that emperor giving great encouragement to the arts and endeavouring to revive the Hellenic spirit of a former time. But it did little more than reproduce earlier and choicer works, and by their study induced a spirit of eclecticism rather than a fire of originality. Such is shown in the otherwise beautiful marble figure of Antinous in the Capitoline Museum. The greater number of the more important works in marble and bronze which have descended to our time, excepting those of which Pompeii and Herculaneum have yielded so rich a store, were probably produced during this period of revival; in some

cases original, but, for the most part, copies in various sizes of the works of the great Grecian sculptors, several of which we have already referred to. A statue of note and rarity also, by some attributed to this period of revival, is the huge and heavy gilt bronze Hercules recently found in Rome, and now placed in the Vatican. This may, however, be of earlier time.

The admirable centaurs of the Capitol, in black marble by *Aristeus* and *Papias* of *Aphrodisias*, sculptors of Asia Minor, are also works of this period, supposed to have been copied from earlier bronze originals. An admirable reduced copy of the elder of these, believed to be from the *atelier* of John of Bologna, is in the writer's collection.

Another work of the period is the faun of *rosso antico* in the same Roman museum. The dancing faun, the Hermaphrodite, and others in marble; but few large works in bronze are preserved to us. Many smaller works in that metal, of admirable model, careful casting, and excellent finish in the details, may also with probability be attributed to this Antonine Græco-Roman revival. Of such may be the beautiful little Mercury from the Payne-Knight Collection in the British Museum, and the Annecy athlete, a fine figure discovered at that place in Savoy in 1867.¹ Also some other statuettes of equal excellence

¹ Our learned authority, the Rev. C. W. King, in his paper on the subject of this figure already referred to (*Archæological Journal*, vol. xxxi., p. 108), expresses his opinion that it is of a period "not much later than *Lyffippus*." He argues the incapacity of the sculptors of the Hadrianic revival to produce so fine a work, from the fact that a century before, under Nero, *Zenodorus* had so signally failed in casting his colossal statue of that Emperor. But surely an artist capable of modelling and finishing such a work as the equestrian statue of Marcus Aurelius, at a period some

quarter of a century after the stimulus of Hadrian's own living patronage had passed away, would have been capable of executing a small figure such as the Annecy athlete, copied, in all probability, from an earlier work. Moreover, by Mr. King's own showing, even in Nero's time, *Zenodorus* himself, who failed in his Nero, was able to copy the cups which Calamis had chased, "in such a way that there was "hardly any perceptible difference in "the workmanship." The "*æris obli-teratio*" of Pliny referred to their incapacity to execute larger works, but that art also revived under Hadrian.

which have been unearthed in the neighbourhood of Arles and Nîmes, several of which, from the great similarity of their very excellent treatment, would almost seem to indicate the works of a local artist.

The equestrian statue of M. Aurelius on the Capitol is a Roman work, and important as the only antique equestrian statue in this material which has been preserved to our days, a fact owing, it is said, to a belief among the iconoclastic Christians of succeeding time that it represented the first Christian Emperor Constantine.

Later and painfully inferior is the colossal bronze statue of Theodosius at Barletta, a work of the later years of the fourth century.

Probably the most meritorious works of the third century are the reliefs upon the sepulchral sarcophagi so much in use at the time of the Antonines, and some of which are of great beauty. That in the Capitoline Museum, which was supposed to be the tomb of Alexander Severus and in which the celebrated Portland vase of glass was discovered, may be instanced as a work of great excellence and in the highest relief. Many of these have Christian subjects and allusions intermingled with allegorical representations of Grecian mythology. Numerous are the smaller figures and ornamental objects in bronze, the work of these centuries of the final decadence of classic taste, many of which, derived from models of earlier time, perpetuate the forms of higher inspiration and a certain character of expression and style of workmanship, which, although rude, still retains the reminiscence of a former vigour, the spasmodic effort of a decrepit and decaying art.

Toreutic works.

We have already stated that the earliest figures of large size were formed of beaten plates (*sphyrelata*) attached to a wooden core by pins. The art of beating from behind and thus pro-

ducing rilievos of mere ornament or of subjects is also of the highest antiquity, and probably for this purpose preceded the knowledge of casting. These reliefs (*emblemata*) were formed either by simple action of the hammer working from behind, and afterwards sharpening the outlines by the chisel or punch, or by beating the metal plate into a mould previously formed by carving the subject in intaglio upon some resisting material. These methods were applied to produce a vast number of objects in the precious metals and in bronze, and particularly for the ornamentation of objects for sacred and domestic use as vases, patera, &c., &c.

In Greece this peculiar direction of art was brought to the highest perfection in the period of Lyfippus and Alexander, when vessels, as also armour, was adorned with rilievos of the greatest beauty. One of the earlier and most dexterous artists in metal on record is *Mys*, who worked the rilievos on the shield of the bronze statue of Minerva, the anterior production of *Pheidias*; these represented the combats of Centaurs and Lapithæ, after a design by the painter *Parrhasius*. Pliny writes in the highest praise of *Mentor*, an artist of a later day, whose works obtained enormous prices from Roman amateurs, 100,000 sesteratii, nearly 900*l.*, having been paid for two silver goblets made by him. *Boëthos* the sculptor also executed works by this method, also *Akragas* and *Zenodorus*.

In the Museum of St. Petersburg are some admirable works of this nature in the precious metals and in bronze, which were found in tombs at Kertsch in the Crimea. Illustrations of them have been published in a sumptuous form in the work produced under the direction of the Russian Government.

The British Museum is rich in fine examples of beaten work of the good period of Grecian art. We may particularly refer to those two ornaments which covered the shoulder buckles of a cuirass and back plate, known as the "Bronzes of Siris" (published and illustrated by the Dilettanti Soc. fol. 1836),

which are ascribed to some artist of the school of *Scopas*, as marvels of breadth in style combined with minute execution. Mr. Heywood Hawkins possesses an equally beautiful work described by Millingen, which probably formed the cover to a mirror; it was restored by Flaxman. The British Museum also possesses some admirable mirror cases in silver and in bronze. (*See Case D., Bronze Room, B.M.*) We have already referred to Etruscan works in the same collection.

Again Pliny refers to other *cœlatores* of great note as *Stratoniscus* the sculptor; *Tauriscus* of Cyzicus; *Hecatæus*, and *Eunicus* and *Ariston* of Mitylene; *Diodorus*. Of the Roman imperial period when the art was greatly encouraged, *Poseidonius* of Ephesus, a bronzist; *Parthenius* and *Zopyrus*; *Pytheas* also did wondrous works, and *Teucros*. As examples of the perfection attained in this class of workmanship, although not of bronze, we may instance the silver Corfini cup in that palace at Rome; the centaur and ivy leaf cups and the vase with apotheosis of Homer in the Museum at Naples; the superb objects in silver discovered at Hildesheim in 1867 and now in the Berlin Museum, of which reproductions are in the South Kensington Collection; a silver drinking cup of extraordinary beauty, undoubtedly of Greek work, and worthy of the period of *Lyfippus*, though probably of later date, belonging to Sir William Drake; the Aquileia goblet at Vienna; the Bernay treasure; and, though of minor importance, a silver cup, adorned with sycamore leaves, in the writer's possession. The museum at Naples is perhaps the richest in bronze objects for domestic use, many of which are of great artistic beauty; some are executed by beaten work, others cast, and the combination of the two methods, the beaten body of the vessel, with handles, feet, &c. cast in the round (*epithema*) and rivetted or foldered on.

Among the more important collections of antique works of sculpture, &c., in bronze, may be mentioned,—in Italy, the Museo

Nationale at Naples ; at Rome, the Vatican, the Capitol, and the Kircherian Museum ; at Florence, in the Uffizii ; Perugia ; Cortona ; Volterra ; the bronze horses at Venice ; the Victory at Brescia. In France, at Paris, in the Louvre, and the Bibliothèque, and in the local public museums at Nîmes, Arles, and other cities. In Germany, besides the important public and royal collections at Berlin, Vienna, and Munich, many interesting bronzes, some of which we have already referred to, are scattered among the local city museums, as Hanover, Brunswick, &c. In Switzerland, at Berne and Zurich. In Russia, at the Imperial Museum in St. Petersburg, where is also the private collection of Count Stroganoff. At Leyden in Holland. Few, or none, however, out of Italy, can compete with our own national collection at the British Museum, where are many works already referred to in these pages, and where the art of working in bronze is well represented from the most archaic period to the decline ; following upon this is the South Kensington Collection of objects of the Mediæval and Renaissance times. Some of the more extensive private collections of antique bronzes in Italy, in France and in England have been dispersed within the last few years, and their more important objects have been acquired by the public museums of Europe.

Our space permits that some only of the more important names and works of the great bronzists of antiquity can be referred to, nor would a more complete list or treatise upon this branch of the subject be appropriate in a work of this nature. For the same reason, and to avoid confusion, we have thought it better to use the Latin rather than the Greek names for those deities, &c., statues of which have been referred to.

CHAPTER V.

THE USE OF BRONZE IN MÆDIAVAL AND RENAISSANCE
SCULPTURE.

WITH the advance of the Christian religion, but not entirely consequent thereon, sculpture declined. Its greatest subjects were directly offensive to the Mosaic law, the spirit of which, as regards idolatry, was inherited and promulgated by the disciples of Christ. Paganism was moreover rotten at the heart, and the grand old poetic spirit, which had fed and developed classical mythology, crushed by despotism, scorned by philosophy and materialism, had faded away, leaving as its record the beauteous forms in which it had been so sublimely embodied. These however still afforded a standard about which priestcraft clung, which interest fostered, and to which ignorance still looked for aid. But among those of Grecian, of Etruscan, and of Latin blood, the æsthetic and artistic desire was inherent, and could not entirely pass away: eventually its direction was altered and its application modified. Meanwhile the wreck of the Roman dominion, the inroads of barbarian hordes, and finally the removal of the seat of empire to Byzantium had throughout and rapidly undermined and debased the spirit of that wondrous creative faculty which at one time had attained such glorious perfection in Hellenic hands. The plastic art in all materials had risen to the highest excellence which the world has ever known, or probably will ever know again. Its progress had been gradual, its fall was rapid, and it is difficult to conceive, with such glorious monuments still existing and around, that it could have

been permitted to sink so low. In truth no healthy soil was there for the encouragement of art in her higher walks; but a certain amount of technical ability was still maintained to administer to the pride of vanity and the lust of the eye, in fashioning innumerable *iconic* statues and busts, and in the fabrication of ornamental figures and vessels in rich or costly material. The downward tendency was however very rapid, and the depth to which it fell in Italy was very low. The troubles and weakness of the western empire increased, while the wealth of Byzantium attracted the more competent artists, who there retained many of those processes which were gradually almost lost to Rome; until the returning tide, forced northward and westward by that storm of iconoclastic persecution which raged during the eighth century at Constantinople, spread Byzantine artists and Byzantine forms of art throughout the greater part of Europe.

Early Christian art, doubtless of very high interest from its symbolical reference to biblical and apostolic history, and to the tenets of our religion, was nevertheless, for the most part, extremely bad, nor did the steady increase and influence of the faith, nor its extension, carry immediate improvement with it, but rather the reverse. From the fourth century until the tenth its manipulative faculty was continually on the wane, although we cannot but recognise an increasing effort to express a higher sentiment struggling with the incapacity to represent material form correctly.

Without any contemporary portrait from the life, unable, and perhaps from reverential motives at the first, unwilling, to attempt a representation of the features and figure of the Saviour, a symbolism was adopted, which soon became an accepted method of representation, and the more so from its not being comprehended by those yet unconverted to the faith. It is recorded that Alexander Severus ordered a statue of Christ to be sculptured, but there was no earlier model to

guide, and had it been executed the work must have been purely imaginary. The Christian had therefore to be satisfied with a typical emblem or monogram, or at most with the representative figure of the Good Shepherd, a youthful form in rustic dress, bearing a young lamb upon his shoulders and with shepherd's staff in hand.

In the Christian Museum of the Vatican are two bronze medallions, on which are represented heads of St. Peter and St. Paul facing each other; they are reported to have been found in the Callixtan Catacombs, and are thought to have fair claim as early portraits of those Apostles.

During the reign of Constantine basilicas were rapidly built and richly furnished with altars of wood covered with silver and canopied by a *baldacchino*; on these were crosses and statues formed of the precious metals and adorned with precious stones. Gilt bronze sarcophagi lined with silver were made, to contain the bodies of St. Peter and St. Paul. The high altar in St. Peter's basilica was cased in silver and gold, and was surmounted by a jewelled cross, in weight 130 lbs. of gold; the choir paved with the former metal, while golden statues of the Saviour and of some of the Apostles stood around, and lamps of the precious metals burned continually. The basilica of St. Paul was similarly enriched, and the wealth of the churches in ornamental and sacramental vessels, formed of the precious metals, was, according to Anastasius, enormous.

Nor was the love of splendour confined to sacred purposes, for during the reign of the first Christian Emperor the members of the Imperial family, followed by the wealthy of the land, were extravagant in the use of the precious metals and jewels for the adornment of their houses and their persons with rich stuffs and richer ornaments.

Metal work was greatly encouraged, and as St. John Chrysostom, eventually at the cost of his life, complained, the goldsmith's was the office most highly esteemed.

Works in gilded bronze naturally took their place where the more precious metals were deemed unnecessary or their semblance sufficed. But of all these little or nothing is left to us, and we can only judge of the comparative rudeness of the art from sculptured bas-reliefs, for the most part on sarcophagi of that period, and representing Christian together with typical subjects from the Old Testament history.

In metal work we have a few spoons and pateræ of silver; the remarkable sacramental ewers or cruets of the fourth century now preserved in the Vatican; the casket of silver found with other objects on the Esquiline in 1793, and now in the British Museum; some silver objects in the possession of Mr. Franks, and others in various collections. Bronze lamps, curious in symbolic form or ornamented with crosses and other emblems of the faith, have been found in the Catacombs and elsewhere, several of which are in the Christian Museum at the Vatican, in the Uffizi at Florence, and in the British Museum; one, extremely well wrought in the form of a fish, and probably of earlier date, is in the writer's collection, as also a remarkable set of sacramental vessels found in Upper Egypt, and described and figured in Vol. XXV. of the *Archæological Journal*, p. 242, *et seq.*; these are of the earlier years of the seventh century, and formed of bronze.

It was not till towards the close of the sixth century that the ringing of bells for summoning to worship was adopted in the monasteries of Italy, &c., their use soon became extended and general, but not till 770 was the first *campanile* or bell tower erected by Pope Stephen II. at Rome.

The most important work in bronze sculpture which has descended from those days to ours, is the seated statue of St. Peter in that saint's basilica at Rome, a work ordered by Leo I. Its general aspect is that of a senatorial iconic statue, a work of the fifth century, and unusually good for the debased art of that period; not wanting in a certain rigid dignity, and remarkable for

technical skill and finish, which would corroborate the opinion, formed from a Greek inscription which existed on the original marble chair in which the figure was seated (now replaced by a bronze one of the fifteenth century), that it may be the work of a Byzantine artist.

Also of the fifth century is the much restored marble statue of Hippolytus, now in the Lateran Museum, a sculpture which shows a lingering power of no mean order.

An important gilt bronze work, ascribed to the seventh century, is the chair or throne of Dagobert (so called), at Paris, an electro-deposit copy of which is in the South Kensington Museum.¹ It is not, however, all of the same period, the lower portion being probably more ancient, while the upper is an addition of more recent time. To this we shall again refer.

The soul of the earlier creative art had fled, but a spasmodic power still enabled the body to perform accustomed mechanical functions, that survived even to longer period at the extremities, the provinces and colonies of the enfeebled empire.

We ought not to forget the fact that under Constant II., during his visit of twelve days to Rome in 663, the removal of all bronze and many other works of art considered worthy was accomplished by that fratricide emperor, who then finally robbed the eternal city of her chiefest remaining works of art. Among these, according to Nibby, were the statue of Trajan, and the gilt bronze tiles which covered the dome of the Pantheon; all were shipped for Constantinople but lost by shipwreck or by Saracenic spoliation.

At Byzantium, where the processes of various arts had been preserved, a great work in bronze was executed by order of Justinian in the year 543. It was a column covered with plates of that metal, and surmounted by a colossal equestrian figure of the emperor some thirty feet in height, and also of bronze.

¹ Reproductions, No. '68. 16.

It is remarkable that the artist, *Eustathius*, is said to have been a Roman, from which, perhaps, it may be inferred that the plastic art was still superior in that city. This work, although ruined, was not melted down till the sixteenth century.

Another important work, which by Mr. Perkins and other authorities is thought to represent the Emperor Heraclius, and to have been cast at Constantinople by a Greek artist named *Polyphobus*, in the seventh century, is the colossal bronze statue, now standing at Barletta in Apulia. Giovanbatista Finati (Museo Borbon. vol. 14, tav. xxv.), following the opinion of Marulli, and judging from comparison with the coins of these emperors, concludes however, that it is intended for Theodosius the Great, and a work of the last quarter of the fourth century, with which period the Roman military dress and accoutrements would better agree. He wears a diadem of pearls in double row on his head; in the right hand the cross is held aloft, and his gaze is heavenward. This statue, stranded upon the beach, was set up and restored by the Neapolitan bronzist, *Albanus Fabius*, in 1491.

At Ravenna was the bronze equestrian statue of the Emperor Zeno, cast at Constantinople; on his left arm was a shield, while his right hand held a lance.

The rigid formalism of the Byzantine style, accompanied by great excellence of technical power, came like a returning wave and extinguished almost the last spark of the ancient classic manner. In the seventh century it had appeared in Italy and was extending its influence and manner throughout the West, then fast sinking into comparative barbarism. But few plastic works of large size were produced, particularly in bronze, while, on the other hand, a careful execution and high finish of the details, such as rich ornaments of the dresses, thrones &c. in Oriental taste, may be observed as represented on the ivories and paintings of this period. The manner became stereotyped, and under the influence of the Eastern church lasted

almost unchanged in many localities for several succeeding centuries, in fact almost to our own day, as may still be seen in modern works produced by the monks of Mount Athos. Many interesting lamps of terra-cotta and of bronze, adorned with early Christian symbols, ornaments, and figures in the Byzantine style, are preserved in Museums. That of the Vatican is rich in examples; at Florence and in the British Museum are some specimens. No. 578. '72 in this Catalogue may be instanced as a work of this character, but without emblems. Another work in the South Kensington Museum of purely Byzantine character, although probably cast at a later period than its style might indicate, is the triptych, No. 1615. '55, illustrated on Plate VI.; but whether originally modelled for casting in bronze, or moulded from an ivory carving, it would be difficult to feel assured. Some of the most important works produced were for the embellishment of the basilicas and churches, and in the form of reliquaries, church vessels, &c. Upon these a wealth of precious metals and stones was frequently bestowed. Of such are the altar front of St. Ambrosio at Milan, and, of later date, that of St. Mark's, Venice; the altar of the Abbey Church at Petershausen, near Constance, is now destroyed; that of the Cathedral at Basle, is now in Paris; the altar front at Aix la Chapelle, &c. The South Kensington Museum is rich in vessels for church use that well illustrate the metal work of those centuries in gold and silver as in richly gilded copper or *oricalchum*, adorned with enamel, with niello, and with cabochon stones of the Byzantine and Byzantine-Romanesque and "Gothic" periods; these will form the subjects of another catalogue.

From the tenth to the twelfth century sculpture was at a very low ebb, and larger works produced between those periods are of great rarity. Ivory carving was practised, and the sculptor's art of these and succeeding ages is best represented in that material, a subject so ably illustrated by Mr. Maskell in his

catalogue of that section of the South Kensington Museum, and in Professor Westwood's supplementary volume on the reproductions from ivories in other collections.

Of works in bronze, the more important are the doors of various churches in Italy and Germany. It will now, however, be necessary to follow the course of our subject in different countries through the succeeding ages, but before doing this we should, direct attention to those bronze gates of Italian churches which were cast by order in Constantinople, and imported thence. Of these, the work of one caster, *Staurachios*, and the gifts of members of one family, the Pantaleone of Amalfi, are the doors of the cathedral at Amalfi (A.D. 1066), of Monte Cassino (1066), of Monte Gargano (1076), and of S. Salvator at Atrani (1087). On them, portrait heads and subjects in panels are represented by means of incised lines filled in with silver and with coloured (metallic?) composition.

Of similar character and origin are the small remains of the doors of the Basilica of St. Paul outside the Roman walls, which were for the most part consumed in the great fire of 1824, and which were also figured with silver inlay; they were made by *Staurentius* of Constantinople, A.D. 1061-72,¹ and are illustrated in Agincourt.

The bronze gates of St. Peter's, inscribed in silver inlay with the names of cities belonging to the Holy See, lost during the attack of Frederick I. in 1167, were restored to the old Basilica in 1200, and were doubtless of similar origin.

The bronze doors of St. Mark's at Venice are also of Greek workmanship; one of them is said to have been taken from Sta. Sophia at Constantinople, where some of the presumably original bronze doors are still *in situ*.

¹ Ciampini, Vet. Mon. pl. 18. The name is doubtless only another spelling of *Staurachios*.

Of similar workmanship, in style imitative of and derived from Byzantine handicraft, are the bronze gates of the Duomo at Troja, of the earlier years of the twelfth century, about 1119-1127, made by *Oderisus* of Beneventum, which have their figured decoration, consisting of portraits of bishops and others, the artist among them, in silver lines inlaid in panels; the lateral doors are similarly worked, but in niello.

Also figured in niello are the bronze gates of the Grave chapel at Canosa, in Apulia, of remarkable design, partaking of the Byzantine character and the Saracenic, but the workmanship of an artist of Amalfi named *Roger*, who also made a candelabrum, now lost. These were works also of the earlier years of the same century.

Italy.

We have seen that in Italy during the eleventh and twelfth centuries two influences were felt, the still lingering spirit of the antique, which took a form known to us as the Romanesque, and the imported Eastern manner from Constantinople. In some localities also, as chiefly shown in Sicily, the Saracenic element made itself felt. The Byzantine knowledge of processes, and their artistic style, were also spread by the returning crusaders, extending far and wide. We have referred to bronze gates executed by Greeks, or under the influence of their manner. We will now take note of those similar works by Italian casters working independently.

Such are the doors of San Zeno at Verona, of wood, each valve of which is covered with twenty-four panels, each a separate plate, beaten and not cast, separated and framed by mouldings, with lions' heads at the intersections; these, except two which bear the lion's head handles, are covered with reliefs of sacred historical subjects. They are fastened to the doors with bolts or nails, and the more recent were probably

produced during the course of the eleventh century; all are, however, very rude, particularly those of the left wing, some of which were probably the work of *Guglielmo* and *Nicola da Figarola* in 1171.

Those of St. Clemente, near Pescara, are also formed of plates of metal having subjects in relief and nailed to the wooden foundation. They are, however, of later date, in the following century.

At *Beneventum* the portals of the Abbey Church, a noble work, are covered with subjects in relief in seventy-two compartments. They are probably of the middle of the twelfth century, and of some technical excellence, in manner not quite free from Byzantine influence, but more Romanesque, and inferior in style to those of Ravello.

The doors of St. Ambrosio at Milan, enclosing panels of the earlier work, may probably be also of about 1170.

Those of Trani and Ravello, dated A.D. 1179, and the smaller one, of the northern side aisle, at Monreale, are of the twelfth century, cast by *Barisanus* of Trani, and are remarkably fine works, having subjects in relief upon the panels, which are separated by arabesque mouldings of great richness, with rosette-formed bosses at the intersections and lions' head handles. In these the artist frees himself from Byzantine influence, and throws great life into his figures.

At Pisa the architect *Bonnano* was also eminent as a bronze caster. He executed the gates for the Duomo, of which the smaller pair remain at the southern transept, the larger having been lost in the fire. These show a great advance in respect to artistic modelling and composition beyond those of St. Zeno, but are somewhat of Byzantine character. The casting is also well executed. Full of subject they represent incidents in the life of Christ on sunken panels, the styles being enriched with

rose-like bosses and surrounded by a massive cord moulding. They were made about A.D. 1180. Casts of them are in the South Kensington Museum (No. '65. 58).

He also cast the noble gates for the western portal of the Cathedral at Monreale, a work full of composition and rich ornament, but also of marked Byzantine sentiment.

In Rome, at the Oratory of St. John in the Lateran Baptistery, is a small pair of solid cast doors with a few figures in relief, and designs of buildings, &c. in incised lines; they are by *Uberto* and *Piero di Piacenza* in 1195.

We have dwelt somewhat longer upon these works because they are important as illustrating the bronzist's art at a period when sculpture had sunk very low, but when a movement was about to take place which eventually led to throwing off the trammels of Byzantine mannerism, soon to be followed by the introduction of northern pointed architecture and its accompanying system of ornamentation.

We have, indeed, little else left to us of the bronze works of that period in Italy, with the exception of some bells, probably some few of the eagle-formed lecterns, one of which, that in the Church of S. Ambrosio in Milan, is of very early date, and a larger number of crosses and altar candlesticks; but these are more rare of Italian than of German or Flemish production.

Of bronze works of the latter end of the twelfth or early thirteenth century mention may here be made of the wonderful candlestick, the *albero* in Milan Cathedral. In design it is a mixture of Byzantine and Romanesque, while the sentiment and action of some of the groups and figures would suggest the earlier years of the succeeding century. A cast, by *Pietro Pierotti* of Milan, of this remarkable work is in the South Kensington Museum (No. '67. 1), and it has been described and illustrated in Didron's *Ann. Arch.*

The bronze door of the Lateran sacristy is stated to be by *Albertus* and *Petrus* "*Laufenensis*" (of Lausanne?), and of the year 1203.

The influence of the Pisan school under *Nicola Pisano* was the first great motive change; the budding forth of the Renaissance of the plastic art under modified classic forms and ornament, to which a picturesque element not derived from classic models, and a religious sentiment which Christianity alone could impart, were superadded.

Giovanni, the son of *Nicola*,¹ still further advanced the new movement, but it is to *Andrea* that we owe the greatest bronze work of the early revival. The gates of the Baptistry at Florence, were, according to some statements, cast after *Andrea's* designs by bronze founders from Venice. We shall return to the consideration of this noble work.

The pointed style, which had so thoroughly established itself throughout the northern and western countries of Europe during the thirteenth, fourteenth, and fifteenth centuries, never took so firm a root in Italy. But the Italian artists, with that quickness of perception and appreciation of the beautiful which is inborn to them, modified and adapted the pointed architecture and ornaments to their own ideal, producing thereby works of the greatest beauty, but which unfortunately so frequently ignore that great principle of true "Gothic" art, viz., construction, to which ornament is correctly made subordinate.

The Italians pursued their own course, the regeneration of art in Italy was upon other principles and guided by another sentiment than that of the countries beyond the Alps; the old classic blood still flowed in their veins, and the advancing flood of the aspiring northern style, broken into many streams by the Alpine barrier which it had to pass, was soon met and stemmed by the tide of classic revival. This in its turn flowed north-

¹ For examples of the sculptures of the Pisan school, see Italian sculpture, Nos. 5797 to 5800, 7451, 7563, 7566-7, 7600.

ward, submerging (alas!) and drowning the better and more original, inaptly termed, "Gothic," and itself soon degenerating into an objectionable and nerveless pseudo-classic mannerism, overlaid by a fungoid and unhealthy growth of rococo scroll ornament.

The same sentiment that influenced architecture as the leading art also modified the sculptors' and the painters' style; these were again followed by the silversmith, the jeweller, and the potter. Their debasement was universal till art and its appreciation fell so low as to sweep away monuments of a purer time, or to immure them beneath the weight of works which deface so many fine churches in France and Italy. Fortunately in England those earlier works were rather neglected than "improved"; this was not, however, the consequence of a better taste; for in architecture, the National Gallery and certain terraces in the Regent's Park; in sculpture, the equestrian bronze statues of Wellington and George IV.; in pottery, the productions of Spode; and in silver, the King's pattern spoon, are extant witnesses to the poverty of artistic capacity in those arts, so curiously inferior to some of the contemporary works in painting.

Tuscany.

And now, for greater convenience in the study of our subject, it will perhaps be well first to confine attention to the most important and abundant source of this great revival in the sculptor's art, Tuscany. That love for the production of works in bronze, which had led to such technical excellence on the part of their Etruscan forefathers as to make them the furnishers of armour, candelabra, vases, and other ornamental objects of that material, to the ancient world, even to Athens in the days of Pericles, after a long enervation, and perhaps stimulated by the works of Byzantines and of their immediate followers in the south of Italy, we now see first stirring itself

into new life by *Andrea's* production of this noble gate of S. Giovanni. The Cofimati family at Rome, sculptors and mosaicists of admirable taste, designing firstly in a classical manner of their own, latterly in the "Gothic" style of *Arnolfo del Cambio*, were working during the twelfth and thirteenth centuries, but do not appear to have produced anything in bronze.

With that exception the Roman sculptors had descended to mere mechanics; the Byzantine mannerism knew no progress; we know but little of the power which Merovingian taste exerted beyond the goldsmith's art; the Carolingian influence had been short-lived; both probably of the former may be traced, as also perhaps a Scandinavian element, in the works of the Comacines, by whom art was kept alive during the darker period of the middle ages in Northern Italy. The Goths and Longobards would seem to have had no art of their own, and we have seen how inferior, although ambitious in its object, was the artistic power of the bronzist as displayed upon the doors of St. Zeno.

But the awakening of dormant energies, wearied and sunk in the dark night of ignorance and discord, was, as we have already said, due to the inborn genius, fostered by a true appreciation of the works of antiquity, of the Pisan *Nicola*, son of a notary of that city, and born about 1205 or 1207. The works of this truly great artist, the father of Renaissance sculpture, who during his active life laboured in various parts of Italy, aided and succeeded by his son *Giovanni*, spread far and wide the seeds of improvement in that art which gradually developing, produced such noble fruit three centuries afterwards. *Nicola's* work, like that of the Comacines and of the Cofimati, was for the most part in marble, indeed the bronzes on his latest important undertaking, the fountain at Perugia, were cast by *Maestro Rossi* in 1277, after *Nicola's* designs. Of the works of *Giovanni*, his son and scholar, which, although imbued with the father's manner,

were wanting in the same original fire, we have none in bronze, a material which seems to have been reserved for his scholar, *Andrea*, not his blood relative, although as an artist one greater than he. Son of Ugolino di Nino, *Andrea Pisano da Pontedera* advanced beyond the architectonic trammels which had bound the works of his masters, though with golden cords, and entered the more poetic atmosphere of allegory, steadied nevertheless by a well-balanced propriety and earnest simplicity of composition, and imbued with pathos. In his youth *Andrea*, who was born in 1270, worked in the school of *Giovanni* as an apprentice, but afterwards seems to have gone to Venice, where it is possible that he may have gained some knowledge from Byzantine workmen of the art of bronze casting; for soon after his return we hear of him as the best sculptor in that material in Italy. He made a bronze crucifix for Clement V. which he sent as a present to that Pope through his friend *Giotto*. His great work, the gates for the Baptistry of San Giovanni, were modelled by him in 1330; the inscription on them, "*Andreas Ugolini Nini me fecit. A.D. MCCCXXX,*" referring to the time when the model was ready, and which took him nine years completely to finish in bronze. These noble doors now hang on the south side of the Florentine baptistry, and are surrounded by a rich frieze subsequently modelled and partly worked by *Lorenzo* and *Vittorio Ghiberti*; they are divided into twenty large panels and eight smaller, the former representing events in the life of S. John the Baptist, the latter having allegorical figures of the Virtues. The designs for these admirable compositions have been attributed by Vasari and other writers to *Giotto*, *Andrea's* friend, and doubtless the influence of the mind and works of the great painter had its effect on *Andrea*; but in truth sculpture was in advance of painting at that time, and we see no reason to doubt that the invention of these admirable groups, so full of sentiment and purity in expression, so natural and truthful in the telling of their story, so easy in the pose and

elegant in the drapery of the figures, and elaborated with such painstaking and technical ability, emanated from the mind of *Andrea*, as their execution was due to his superintendence and handiwork. Almost all we know of *Andrea* is upon these gates. He did work, chiefly architectural, at Venice; modelled some bas-reliefs for *Giotto's* Campanile, and some statues for the façade of the Duomo; a Virgin and Child for the Bigallo, and one for the Campo Santo at Pisa; another for the façade of the Orvietan Duomo, on each side of which is the figure of an angel in bronze, cast by *Lorenzo Maitani*. He died at Florence in 1345. The technical and artistic knowledge conveyed to so many by the production of these gates, the admiration of the Signory and people of Florence, led to the formation of a school of sculptors in bronze at that city, who, following or leading, as the case might be, the spirit of art in their day, continued to flourish for upwards of three subsequent centuries. To these we shall recur; in the meantime, Siena, the great artistic rival of Florence, had given birth to artists of high ability, to none more so than *Maitano di Lorenzo*, the architect, from its first stone to its entirety, of that magnificent casket in marble the Cathedral of Orvieto. Round this wondrous structure clustered in loving toil, like bees about their comb, a very crowd of artists and artisans, aided by the voluntary labour of admiring citizens. Leader among them, the *Capo Maestro*, was *Maitano*, architect, sculptor in marble and in bronze, mosaicist and philosopher, who has left us on this façade the history of our faith writ in marble, that "he who runs may read." But these are not of bronze, and we may not dwell on the wealth of Biblical illustration and artistic beauty displayed upon "the four piers," the handiwork of Pisan and Sienese chisels more or less inspired by the master mind. Looking upwards, however, we see the symbols of the four Evangelists in that metal, which were cast, as it is said, by him in the last year of his life, 1330. His son *Lorenzo*, who afterwards went to Perugia, was also a bronzist, as we have

already noted in referring to the fountain in that city. The seated group of the Virgin and Child was cast by *Maestro Buzio di Biaggio*, after a model, as it is said, by *Andrea Pisano*. Not however till 1371 did Siena's greatest sculptor see the light, *Giacomo della Quercia*,¹ the son of the goldsmith *Pietro d'Angelo di Guarnerio*. In his hands marble and bronze were at command, although his more important works at Bologna and elsewhere are in the former material; this was by accident, for had he succeeded in his competition with *Ghiberti* for the second pair of the Baptistry gates, his fame would have been perpetuated in metal rather than in marble. One work by him in bronze is the rilievo panel on the font in the Sienese baptistry, which he had been commissioned to execute in 1416, but which was not finished till 1430, and represents the calling of St. Joachim, a fine work, ably grouped. It was to be gilded and a companion panel cast, but this *Quercia* never executed, and the work was given to *Donatello*. He died in 1438. Of other Sienese sculptors who worked in metal, *Il Vecchietta*, *Lorenzo di Pietro di Giovanni di Lando*, so called, was a scholar of *Quercia*, and executed a silver statue of St. Catherine, now lost; he worked in other materials as a sculptor, and also as painter, architect, and goldsmith. By him is the bronze tabernacle above the altar in the Duomo at Siena, adorned with cherubs, and a statuette, the risen Saviour. In the collection at the Bargello in Florence is the recumbent draped effigy of Marino Soccino by *Vecchietta*, a striking and pathetic work, but somewhat hard and dry, as though cast from the dead model (*see* Casts, No. '64. 11). Other works by him at Siena are the statues of St. Peter and St. Paul, at the Loggia de' Mercanti; a bronze Christ and angels bearing candelabra in the chapel which he built and endowed at the Hospital *della Scala*, the former of which he inscribed, "*Vecchietta, Pictor, pro sua devotione fecit*"

¹ Nos. 7572-4 and 7613 are works ascribed to *Quercia*; a cast from another is No. '64. 10.

“*hoc opus.*” An altar in the chapel of S. Catherine at S. Domenico, and a Christ between two angels in the sacristan’s house, near the Madonna di Fontegiusta, are also supposed to be his work. He died in 1480 at the age of 78.

Giovanni di Stefane, a pupil of *Antonio Federighi*, executed two of the bronze angels which surmount the high altar of the Sienese Cathedral.

Turino di Sano, a goldsmith, also worked in bronze, executing, with the aid of his son *Giovanni*, in 1427, two of the panels in relief on the font of the Sienese Baptistry, representing the birth of John and his preaching in the Desert, with surrounding statuettes. These are superior to three reliefs in marble, their work, now set in a wall of one of the chapels in the cathedral. The Sienese bronze wolf, placed upon a column near the Communal Palace of that city, was cast by *Giovanni Turino*.

Francesco di Giorgio was a bronze caster and sculptor, as well as an engineer and military architect, to which he chiefly devoted himself. In 1493 he retired to Siena, and was elected to the magistracy; he then modelled and cast two angels in bronze, which stand at the sides of the *ciborio*, above the high altar in the Duomo. The monument, in the now desecrated church of S. Francis, to Cristofano Felice was ascribed to him, but is now known to have been the work of *Urbano da Cortona*, one of Vecchietta’s scholars.

Giacomo Cozzarelli, another Sienese and scholar of *Francesco di Giorgio*, was an able bronzist, and made those remarkable torch bearers which are so striking an ornament on the Palazzo Petrucci in that city. These fine *braccialetti* and the brackets in the cathedral, at the ends of the high altar, also his work, are very admirable.

The artists of Siena, during the course of the sixteenth and subsequent centuries, when her government was merged in that of Florence, were of minor consequence, and need not detain us.

Returning to Florence, which city had learnt and profited so much by the works of the Pisano school, followed by her own Arnolfo and Orcagna, we shall find that not until the end of the fourteenth century, some hundred and fifty years after the great revival of sculpture by *Nicola Pisano*, did two of her greatest artists appear upon the stage, *Lorenzo Ghiberti* (1381-1455), the leader, if not the creator of the pictorial school, and *Donatello*, made of sterner stuff, more realistic and naturalistic in his treatment of plastic representation.

The spring-tide of the *renaissance* was in full flow, the earlier religious sentiment, undermined by the revival of classic learning and philosophical speculation, was losing its purity and fervour, while the appreciation of the excellence of antique art had led to the adoption of its forms and ornamentation, more or less modified by individual and local tastes. The results were, however, extremely beautiful, and in themselves the sculptures of this period claim the next place in our admiration to those of the schools of Greece, to which, at a distance perhaps nearly equivalent to that of the period which separates their production, they may be looked upon as parallel.

A craving for artistic creation became almost general, and city rivalled city in the erection of temples rather than churches, and in the enrichment of those already built. *Andrea's* gates to their "*bel San. Giovanni*" but stimulated the Florentines, then in the full tide of their prosperity, to the desire for more. Meanwhile *Ghiberti* was studying metal work under the teaching of his excellent father-in-law *Bartolo di Michiele*, the goldsmith, and painting in fresco at Rimini; until, informed that the Signory and Merchants' Guild had decided on erecting another set of bronze portals to the Baptistry, and had invited artists to compete for the work, he, by the advice of *Bartolo*, returned to Florence, entered his name for the artistic tournament, and was to break a lance with his townsman *Brunelleschi*, with *Quercia* and *Valdambrini* from

Siena, with *Niccola* of Arezzo, and with *Simone da Colle*. *Donatello* did not compete. The trial piece was to represent Abraham's Sacrifice. The field was soon left clear to the two Florentines, and the judges could hardly decide upon the superior merit of either work. But *Brunelleschi's* more critical eye convinced him of his rival's superiority, while his noble heart responded when he yielded the palm voluntarily to *Ghiberti*. The record of this interesting episode in art history remains to us in the original trial pieces, which are preserved in the Museum at the Bargello in Florence, and of which electrotype reproductions are in the South Kensington Museum (Nos. '71. 29, '71. 30).

In this great work, *Ghiberti's* first gates, the artist indulges less in his pictorial tendency than is to be seen in his later works, from which he has been termed by Perkins, not inaptly, a "painter in bronze." They are divided each into fourteen panels surrounded by mouldings and by fillets, the latter enriched with leafage, and having at the intersections a projecting head in high relief. The five upper rows on each door, twenty in all, relate to the history of Our Lord; the remaining eight are occupied by figures of the four evangelists above, and four doctors of the church below. As Mr. Perkins justly says, "One can never tire in looking at these exquisite works, which combine the purity of style of an earlier period with a hitherto unattained technical knowledge and skill in handling." After twenty-one years' labour, aided by no less than twenty artists, these gates were set up in 1424 in the place opposite the Cathedral, now occupied by his later great work, commissioned almost immediately after the completion of the first, which had excited such universal admiration. On these all the knowledge and dexterity to which so long a course of practical experience had brought his hand and eye, aided by a mind gifted with marvellous inventive power, were brought to bear. The decision of the Signory, that events from the Old Testament history should be represented upon these gates, on the

larger spaces afforded by dividing each valve into only five panels, gave more scope for *Ghiberti* to indulge in his pictorial rendering of the compositions with a plastic facility that stands unrivalled. He states that he strove to imitate nature to the utmost by studying how forms strike upon the eye, and endeavoured to blend the theory of pictorial and sculptural art, a fallacy offensive in practice by any hand inferior to his. But gladly one forgets all theory and rule in gazing upon the wonderful art displayed in these compositions, in which the effects of perspective and distance upon the rilievo and details are conveyed to the eye as by a pencil drawing, and with an accuracy that almost defies criticism. Nor can we but admire the poetic representation of the different actions of a history, depicted (almost literally) on the one panel in varied groups connected by a natural sequence. The subjects, surrounded by simple mouldings in each panel, are framed by a richly ornate stile continued round the four sides of each valve. On the lateral ones are niches enclosing statuettes, twenty-four in all, of scriptural personages, between which, at the angles and intersections of the panels, are projecting heads; among these are portraits of himself and of Bartoluccio. We may not dwell upon the beauties of these wondrous gates, "*Che starrebbon bene alle porte del Paradiso*," to use *Angelo's* words, but pass on to record other and minor works by this great man, not forgetting, however, to notice the rich bordering of foliage, fruits, and flowers, birds and animals, by which both of his and the gates by *Andrea Pisano* are surrounded, the work partly of *Ghiberti*, his son, and assistants, among whom were *Donatello* and *Pollaiuolo*. These second gates, the chief work of twenty-three years of his life, and not completed till he was seventy-four, replaced his first in 1452, which were then transferred to where they now remain, on the southern side of the Baptistry.¹ In the South Kensington Museum is an

¹ These gates are well illustrated by "*Le tre porte del Battistero di San* Lafinio's engravings in the folio work, *Giovanni*." Firenze, 1821.

ably executed electro-deposit reproduction of them, the work of the late Signor Franchi (No. '67. 44.), but wearying the eye by their garish gilded surface, which, in the writer's opinion, had been better omitted. It is true that the originals were gilt some years after their completion, but not by the first design of the artist: a splendid extravagance, parallel to that of Nero in gilding the noble work of *Lyfippus*, and one that in this instance would have been "more honoured in the breach than the observance," and which time and wear have remedied upon *Ghiberti's* work. A partial gilding, say of the architectural mouldings and features, would have been preferable, leaving the rilievo subjects, the artistic excellence of which could be so much better seen and appreciated in the rich colour of the bronze.

Among *Lorenzo Ghiberti's* other works are the three statues which he executed for the enrichment of Or San Michele; they represent St. John (made in 1414); St. Matthew and St. Stephen (1419-22); but his life's devotion to modelling on a smaller scale and in rilievo, hardly developed an equal excellence on larger works in the round. For the baptistry at Siena he worked two panels of the font in bronze rilievo, representing St. John before Herod, and the baptism of Our Saviour; these were finished in 1427, and are fine works. The reliquary of St. Zenobius, for the Duomo at Florence, was executed in 1440, on the front of which is a fine relief of the resuscitation of a dead child by the saint, most skilfully and admirably represented.

The "Cassa," made to contain the relics of SS. Giacinto, Nemefio, and Proto, now in the Bargello Museum, is another work executed in 1428.

In Santa Maria Novella is a small bronze rilievo, Christ enthroned, which Burckhardt considers to be an early work by *Ghiberti*.

Some bronze grave slabs in Sta. Croce and Sta. Maria Novella are works by *Ghiberti* of minor moment, nor need we more than allude to the mitres, richly set with gems, which he

made for Popes Martin V. and Eugenius IV., nor other goldsmiths' work by him, no known piece of which survives to tell his excellence in his original craft. In architecture he proved himself incompetent. He died in 1455, leaving the rich frieze which now surrounds *Andrea's Gate*, to be completed by his sons and scholars.

To one of these, *Vittorio Ghiberti*, has been assigned by Gaye the beautiful bronze pedestal or altar in the Uffizi, which has also been claimed as the work of *Desiderio di Settignano*. On this, among exquisite surrounding foliated enrichment and mouldings, are two admirable panels in rilievo, one representing a sacrifice, the other a triumph of Ariadne. Of this last, a replica of the time, perhaps the sole remains of a companion pedestal, or specially repeated from its greater excellence, is in the writer's collection.¹

Filippo Brunelleschi, the architect-sculptor, after competing with *Ghiberti* for the gates, and whose trial piece is preserved with that of his more successful rival in the collection at the Bargello, seems to have devoted himself to the greater art, and we have no further record of works by him in bronze.

Clustering round *Ghiberti's* great work was a school in which many artists acquired invaluable technical knowledge of the sculptor's art in metal, and where their talents were confirmed and developed under the master's eye; among these, of the more important were *Lamberti*, *Pollaiuolo*, *Michelozzo*, and for a while *Donatello*.

The latter, *Donato*, the son of *Nicolo di Betto Bardi*, born at Florence in 1386, and generally known as *Donatello*, was perhaps the greatest sculptor of the revival, until the giant art of *Michel Angelo* arose, subduing all. *Ghiberti*, admirable as he was, could not advance beyond the pictorial and miniature representation of histories beautifully told, and accompanied by

¹ It is illustrated by an engraving in the "*Gallerie de Florence et du Palais Pitti*." Fol. Paris, 1789. Vol. 1, pl. 16.

an execution of the ornamental details worthy of his own, the goldsmith's, highly developed art. In larger subjects he was deficient, neither did he ever work in marble; but *Donato*, while able to execute the most minute elaboration with loving care on both materials, could rise far higher in conception and creation. Since the fall of the Eastern and Western Empires no equestrian statue of life or heroic size had been attempted, till *Donato* modelled and cast the *Gattamelata*. As a lad he studied under Bicci di Lorenzo, and was protected and lodged by Ruberto Martelli the banker, his patron and friend. He travelled to Rome with his friendly critic and rival, *Brunelleschi*, to study antique sculpture and architecture, returning after two or three years. His earliest important works as a sculptor are, a rilievo in stone at Sta. Croce the Annunciation, a work of great refinement, and the statues of St. Peter and St. Mark at Or San Michele. We must, however, hasten on in quest of his works in our material, bronze, pausing however one moment to offer our meed of admiration to the noble figure of St. George,¹ than which nothing had been produced so admirable since classic times. Following the order of time in which his several bronze sculptures were executed, we have first the noble monument in the Florentine Baptistry to Pope John XXIII., who died in 1419, in the execution of which *Donato* was assisted by *Michelozzo*.

At Siena, on the font in the Baptistry, is the bronze bas-relief panel that was to have been executed by *Jacopo della Quercia*, but which was afterwards allotted to *Donatello*; its subject is the feast of Herod. Also at Siena, in the Duomo, is the monumental slab in flat relief, cast by *Donato* in memory of the Bishop Giovanni Pecci, who died in 1426. At Rome he assisted *Simone*,² a brother artist but not a blood relative, in the

¹ Cast in South Kensington Museum.

² By some called *Simone di Betto Bardi*, by other authorities supposed to

be *Simone Ghini*, a goldsmith and sculptor of Florence, and again, *Simone di Nanni di Fiesole*, who died in 1468.

execution of the slab tomb of Pope Martin V., a fine work, which is in the Lateran Basilica. He was engaged on many works in bronze and other material after his return to Florence, among them the spirited figure of the youthful David, now in the Bargello Collection, made for Cosmo de' Medici, a figure of great beauty. This was, however, of subsequent date to the Judith and Holofernes, now standing beneath the Loggia de' Lanzi, a work of great elaboration and in his realistic manner, but certainly one of his least engaging groups, confusedly crowded together, energetic but unsatisfactory. At Siena, in the Duomo, is a St. John in bronze, not remarkable. In the Museum at the Bargello, in Florence, is a charming small rilievo of the triumph of Bacchus in his classic manner. Formerly in the Ambras Collection, and now probably in the Cabinet of Bronzes at Vienna, is a work in rilievo of the highest pathos, which has all the impress of the master's hand. It represents the Deposition, a group of many highly expressive figures gathered round the classic sarcophagus, partly gilded, into which the sacred body is being carefully deposited. This work has been reproduced in electro-deposit from a cast procured by the writer (No. '69.-10.), and has been ably etched by Mr. Perkins for his volume on "Italian Sculptors."

Donatello's most highly elaborated work, the Martelli Mirror, now in the South Kensington Museum, is fully described in this Catalogue at page 58.

Next in order comes the equestrian statue of Gattamelata, the first of heroic size in the round that had been executed in Europe since the fall of the Roman Empire. It stands on a pedestal outside the angle of the church of S. Antonio at Padua. In this the figure of the rider is ill proportioned to that of the horse, which is heavy-limbed and coarse.

Other bronze works at Padua are in S. Antonio,¹ as the symbols of the Evangelists and four angels on the fingers'

¹ See Calls (Nos. '70.-18.).

gallery : bas-reliefs of great excellence on the high altar, representing certain miracles by S. Anthony, and others on an altar on the south side of the church in the Chapel of the Sacrament. In the choir gallery also is a Deposition. In fact, the church of S. Antonio is richer in bronze sculpture by *Donatello* than any other locality. These were, for the most part, cast under his supervision by *Antonio* and *Giovanni Celino di Pisa*, *Urbano di Cortona*, and *Francesco Valenti*, and finished under the master's eye.

Donatello returned to Florence about 1456, after which he produced the bronze door of the Sacristy at S. Lorenzo; the pulpits in that church were designed by him, and executed with the assistance of his pupil *Bertoldo*.

In the choice collection of M. His de Lafalle, at Paris, is a small bronze rilievo of the Flagellation, and a Virgin and Child with boy angels, both of which are worthy of, and probably modelled by, *Donato's* hand.

Perhaps his last work and inferior, is the statue of St. Louis of Toulouse, that is over the portal of Sta. Croce in Florence. Befriended by Cosmo to the last, but broken in health and latterly paralysed, this great artist who, perhaps, may be termed the *Phidias* of the revival, died in 1466 aged eighty.

Less picturesque than *Ghiberti* in his representation of subjects in rilievo, we have in *Donatello*, a greater artist, capable of mastering works of higher import, and in a manner which had not hitherto been equalled. His statue of St. George, in grandeur of conception is worthy to rank with the best efforts of any school or time; while the minute care and finish which he could bestow is exemplified in the Martelli mirror. The South Kensington Museum is rich in marble works by this great master; the Deposition (No. 7577) and the Charge to Peter (No. 7629) are fine illustrations of his pathos and power of naturalistic representation, the latter one of his finest works in that low rilievo known as *stacciato*, in the use of which he was unrivalled. If

Ghiberti was a "painter in bronze," surely *Donato* may be termed an "etcher in marble."

Michelozzo di Bartolomeo (1391-1472), who worked so frequently with *Donatello* in early life, executing the fine figure of Faith on the monument to Pope John XXIII. in the Florentine Baptistry, became one of the more important leaders of the then new style of architecture, derived from classic models. We have no work in bronze by him, but a statuette in silver, of St. John Baptist, on the altar of the Opera del Duomo, attests his capabilities as a sculptor in metal.

We have already referred to *Simone*, the Florentine of uncertain patronymic, who was engaged at Rome upon the bronze tomb of Pope Martin V. He was also occupied there assisting or assisted by *Antonio Averulino*, known as *Filarete*, in making the bronze doors of St. Peter's, which were executed about 1439. On this work we see the impress of a school, whose master spirit is no longer there. In panels are represented events of the life of Pope Eugenius IV.; martyrdoms of some of the apostles; scenes from the life of Our Saviour, &c.; while among the ornaments upon the border are introduced such subjects from the antique as Jupiter and Ganymede, Leda and the Swan, &c. in violation of all propriety; and on the lower stile, inside, *Filarete* has represented himself and his workmen going on a frolicksome jaunt with a well-laden donkey.

At Prato, the beautiful lattice work in bronze, teeming with human and animal life among foliage, &c., made for the chapel of the *Cintola* in the cathedral, is a work of this school, which has been doubtfully attributed to *Simone*, who also worked in marble at St. Francesco in Rimini.

Dello Delli, who was born about 1404, accompanied his outlawed father, Niccolo, to Siena, and there, in the year 1425, made a large figure in bronze to strike the hours on a bell, which was placed on the tower of the Palazzo Pubblico, and known as "Il Mangia," from which the tower derived its name.

To preserve the sequence of Florentine bronze sculpture with greater regularity, we will, before considering the works of *Donatello's* great pupil *Verrocchio* and other able bronzists of his time, refer to one, who for the most part was independent of that influence, as he was also of the more picturesque tendencies of *Ghiberti*, but who seems rather to have modelled his works under the guidance of the antique standard; this was *Luca della Robbia*, whose earlier sculptures were executed in marble (among which the justly celebrated group of singing boys is an admirable example), but who is more universally known as the modeller of those finer productions in glazed terra-cotta, with which his name has become inseparably associated.

Luca della Robbia (1400–1482) executed one notable work in bronze, the doors leading into the older sacristy of the Duomo at Florence.¹ This is a fine work; each valve divided into five square panels, bearing subjects in rilievo and representing seated figures of Saints, &c. attended by angels; on the surrounding stile, at each angle of the panels, is a projecting head in full relief. The two upper panels represent, on the one the Virgin and Child with two angels, on the other St. John Baptist, similarly attended, below these are the four Evangelists, and again, beneath, are the four Doctors of the Church. Dignity and thoughtful repose are admirably expressed in these noble figures, and their accompanying attendant angels. The group of the Virgin and Child² is a most graceful composition. The projecting heads representing personages of either sex and every age are effec-

¹ Casts from two of the panels are in the Museum (Nos. 764.–5, 6.),

² A circular "*gesso duro*" in the writer's possession, coloured to represent bronze and gilded, may possibly have been cast from an original model by *Luca* afterwards adopted with some variation for this panel. It is inscribed at the back, "*formato 17 Gennaro 1428,*"

with an accompanying, but unfortunately illegible monogram, and is even a more graceful composition and of a purer sentiment than the panel on the door. It is almost Raffaellesque in character, but more in the manner of *Luca* than of *Ghiberti*, and remarkably advanced for so early a date.

tive and individually excellent, and, indeed, the general effect of proportion and well-balanced ornamentation on the whole work, less picturesque in treatment and more strictly observant of the rules by which sculptured bas-relief should be guided, may well compare with the more composite designs and not more excellent modelling of his great and successful rival *Lorenzo Ghiberti*. These doors were commenced by *Luca* in 1445. Their execution had been entrusted to the combined care of *Michelozzo*, *Maso di Tolomeo*, and *Luca*; after the death of *Masaccio*, *Giovanni di Bartolomeo* was commissioned to polish and prepare the framing and hanging, which was completed in December 1463. *Michelozzo* was then absent, and *Luca* was commissioned to finish the door. On examination of the various subjects no difference can be traced in the composition or manner of handling, and it is but reasonable to conclude that the entire modelling was the work of *Luca della Robbia's* own hand. We have dwelt rather fully upon the consideration of this noble door, considering it, as we do, so fine a model, and as the only work in bronze by this admirable sculptor.

Andrea Cione di Michele, called *Verrocchio*, the pupil of *Donatello*, born in Florence in 1435, was goldsmith, painter, and sculptor in marble and in metal, the master of *Leonardo da Vinci*, and second only as a bronzist to his great master. Of his admirable works as a goldsmith nothing remains to us, and the two rilievo subjects in silver, which adorn the altar front made for the Florentine Baptistry, alone remain of his sculptures in that metal. He cast a bronze ball to surmount the cupola of the Cathedral. His works, by no means numerous, are marked by great individuality and highly finished execution, not free from a certain rigidity and hardness of outline which we lose, however, in the equestrian statue of *Coleoni*. A work of smaller size, but characteristic of his manner, is the youthful figure in this collection (No. 411. '54.). In the Bargello at Florence is the

David, a somewhat angular figure, but of considerable nervous vigour ; it was executed in 1496. A graceful statuette is on the fountain in the court-yard of the Palazzo Vecchio, a work probably of his later time, a child pressing a dolphin which spouts water. The admirable modelling and manipulative skill displayed upon the festoons and cordage of bronze, enriching the monument executed by him to the memory of Piero and Giovanni de' Medici, in San Lorenzo at Florence, shew what care he bestowed on details. But his greatest work was that portion of the model which he was enabled to execute before his death, and which, from the wording of his will, would seem to have been confined to the horse, for the statue of Bartolomeo Colleoni the Venetian general, the second and finest equestrian statue of large size which had been produced since the decadence of classic art.

Having modelled the horse, *Verrocchio* returned disgusted to Florence, after breaking its legs and head on learning that the Signory intended *Vellano* of Padua to execute the figure. He was, however, induced to resume the work at Venice, and had not completed his new model for the charger when he was carried off by a violent illness in 1488. He desired that his friend *Lorenzo di Credi* might finish the work ; but it was entrusted to *Alessandro Leopardi*, by whom it is presumable that the figure was remodelled, partly perhaps after *Verrocchio's* sketches modified by *Leopardi* ; the casting and finishing were executed by the latter artist, to whom indeed at least an equal share of praise is due, and who was probably justified in inscribing on the saddle girth, "A. Leopardi, F."

Also of *Verrocchio's* later period, although commenced some twenty years before (1484), is the group of bronze statues representing Christ and the incredulous St. Thomas, that occupies one of the niches outside the church of Or San Michele in Florence. It is a work of great expressive power

and careful execution, but dry and hard in the lines, angular and heavy in the draperies.

Giovanni Francesco Rustici (1470–1550), a pupil of *Verrocchio*, who afterwards worked with and under the instruction of *Leonardo da Vinci*, was an amateur but assiduous artist, who executed some works in bronze. Of these was a Mercury for the Medici Palace; a rilievo representing the Annunciation, for Spain; and his chief work, the group over the northern door of the Florentine Baptistry, representing St. John disputing with a Levite and a Pharisee, in the modelling of which he is said to have been greatly assisted by *Leonardo*. Disgusted with the mean payment he received for this able work, *Rustici*, after wasting time and money in frivolous pursuits, went to France to undertake a statue of Francis I. that was never executed: and there he died in poverty.

Another abundant sculptor in bronze of this period (1433–1498), who also was a goldsmith, a niellist, and a painter, but whose somewhat exaggerated manner in figure subjects and fluttering drapery is frequently objectionable, was *Antonio Pollaiuolo*, who had learned his art under *Bartoluccio* and in the studio of *Lorenzo Ghiberti*. To his hand is chiefly ascribed the beautiful frieze that surrounds *Andrea Pisano's* gate, in which a quail is particularly pointed out as his work, and admirably true to nature. By him also were executed some of the rilievo subjects, representing the dance of Herodias' daughter and the feast of Herod, on the silver altar frontal for the Florentine Baptistry. In bronze, of his most important and finest works, are the tombs of Pope Sixtus IV. and Innocent VIII. at Rome, and in these he shews his great skill as a modeller and as a caster as also a high degree of artistic power. These qualities are particularly seen in the magnificent tomb of Sixtus, dated 1493, one of the grandest bronze monumental works of the Renaissance, and which is so conspicuous in the Chapel of the Sacrament

at St. Peter's. The fine but realistic recumbent figure of the Pope is placed upon a cushioned base, the sides of which are panelled, with allegorical figures of the virtues in exaggerated style, and enriched with foliage, mouldings, tassels, &c. of the most admirable execution. The mural monument to Innocent VIII. is a later and smaller work; it is placed on one of the piers of the cathedral, and represents the Pope seated above, and recumbent as in death below, with surrounding figures of the virtues, &c. In St. Peter's also are the bronze candelabra that formerly stood at the sides or head of the tomb of Sixtus. The bronze doors which enclose St. Peter's chains, in the sacristy of that saint's church "in Vincoli" at Rome, are another work by this master. They are covered with interlacing and foliated ornamentation in rilievo of great beauty, surrounding two panels that respectively represent the imprisonment and the liberation of St. Peter in bas-relief.

In the collection of the Bargello at Florence is a representation of the Crucifixion in bas-relief of bronze, perhaps an early but a powerful work, not authenticated, but eminently characteristic of this master, and which, although exhibiting a too impassioned action in the figures and a too loose and fluttering drapery, is, nevertheless, of great pathos, occasionally recalling the sentiment of *Botticelli*, mingled with that of *Mantegna*. Works by *Pollaiuolo*, in the Museum, are—in bronze, Nos. 756. '64. and, perhaps, 552. '65.; in terra-cotta, No. 7598.

To *Pietro Pollaiuolo*, the younger brother and constant assistant of *Antonio*, has been ascribed a rilievo in bronze, which adorns one of the sides of the font in the baptistry at Siena; it represents the banquet of Herod, and is a work in the same exaggerated and overstrained manner, but not devoid of power. He died two years before his elder brother, and both were buried, at their wish, in the church of St. Pietro in Vincoli at Rome.

Bartolomeo Sinibaldi di Montelupo, a sculptor of the same period, is the author of a figure of St. John the Evangelist, in bronze, which occupies a niche outside Or San Michele, on the south front.

Andrea Contucci, called from the place of his birth, in 1460, *San-Savino*, was a shepherd boy, who, like *Giotto*, fell under the notice of a worthy and generous patron, and was educated in the atelier of *Pollaiuolo*, whose exaggerated style he happily avoided. After the completion of some other works, architectural and plastic, he went to Portugal, at the desire of King John, for whom he executed a bronze bas-relief, representing that King warring against the Moors; as also a statue of St. Mark. He built a royal palace, and then returning to Florence executed works in marble. About 1509 he went to Rome, where he erected his most important works, the marble tomb in the church of Sta. Maria del Popolo, and his well-known group of the Virgin and Child, with Sta. Anna, in St. Agostino, a small bronze of which is in the South Kensington Museum, No. 109. '64. He also worked at Loreto, returning to Rome, where he died in 1529. His group, St. John baptizing Christ, over the eastern door of the Florentine Baptistry, was finished by *V. Danti*.

Jacopo Sansavino, his pupil, but not related, his parental name being *Tatti* (1477-1570), an artist whose abundant works in architecture and sculpture during a long life are spread almost throughout Italy, worked also in bronze. One of the first by him in that material is a cast from the group of the Laocoon, which, purchased by Cardinal Grimani, afterwards passed into France. At Venice important architectural works mainly occupied him, but sculpture had her share of his time. In bronze he executed the elaborately sculptured door of the sacristy at St. Mark's, and other six reliefs, overlaid with subject, in the choir; also the statuettes of the four Evangelists on the balustrade of the choir. At the Frari is a St. John on a font in the chapel of St. Peter. The bronze figure of St. Thomas of

Ravenna over the door of San Giuliano is another work.¹ The figures of Pallas, Apollo, Mercury, and Peace, that adorn his *loggia* at the foot of the Venetian Campanile, are also by him.

Benedetto di Rovezzano, many of whose works in sculpture seemed fated to destruction, came to England in 1524 to execute a bronze tomb for Cardinal Wolsey. After five years' labour, on the Cardinal's disgrace, Henry VIII. ordered its completion for his own sepulture; his death, however, anticipated that completion and it was laid aside. Subsequently Charles I. intended it for his tomb, but the Parliament of Cromwell ordered that the figures should be melted. Beneath St. Paul's Cathedral, Nelson's bones now lie in that sarcophagus, sole remnant of a tomb designed for the proud Cardinal, in part adapted for his haughty sovereign, and, as vainly, desired by the martyred King. Blind and disappointed, but not in want, *Benedetto* passed the remainder of his years in Florence, and died in 1550.

Piero Torregiano, the fellow pupil with *Michel Angelo*, was born in 1472. It was while working together in the Carmine, that, losing temper in a dispute, he struck *Michel Angelo* so heavy a blow upon the nose as to crush it, and disfigure him for life. So angered was Lorenzo de' Medici at this act, that in fear *Torregiano* fled from Florence to Rome, where he got but poor employ in stucco work, afterwards becoming a soldier in the Papal army. Lacking advancement he joined some merchants journeying to England, and there recommenced his artistic occupations, entering the service of Henry VII. about 1503. He undertook the monument to Henry VII. in 1518, and went to Florence for assistants. On his return he completed that fine bronze shrine, which is in Westminster Abbey. It consists of a black marble foundation, enriched with bronze

¹ For another work in the South Kensington Museum by this master, see No. 7595 (Cat. Ital. Sculpture).

pilasters, bearing the King's emblems, and separating panels filled with subjects, as the Virgin and Child and various saints, in bas-relief, of bronze. The royal armorials, upheld by children, are at the ends. On the top are the recumbent bronze figures of Henry and Elizabeth, his queen,¹ in long and well arranged drapery, and the whole is caged in a Gothic chantry chapel of open bronze or brass work of great beauty, some part or all of which was probably wrought by English hands, anterior to *Torregiano's* employment on the monument, for his share of which he received the sum of 1,500*l.* An altar, also the work of that artist, was erected in front of the tomb, but was destroyed by Sir Robert Harlow. *Torregiano* contracted to erect a monument for Henry VIII., but this was never undertaken, that being prepared for Cardinal Wolsey by *Benedetto di Rovazzano* having been appropriated but, as already stated, never used for that end.

The fine bronze and gilded monument to Margaret Countess of Richmond, also in the Abbey, is likewise ascribed to *Torregiano*. The simply habited recumbent figure, with feet resting upon the Lancastrian antelope, is one of considerable excellence, both in modelling and finish. From England *Torregiano* went to Spain, where he did some work in terra-cotta, &c., among which the figure of St. Jerome at Seville may be particularized as with probability his, although not proved to be so by documentary evidence. Of this the bronze statuette in the South Kensington Museum, No. 251. '64., is supposed to be cast from the original wax study for the larger figure.

Before we enter upon that period when *Michel Angelo's* genius imbued matter with new life—too transient, alas! and leaving a more fatal mannerism than even that which had

¹ The bust, No. 7916. '62., is a replica of the head of Henry. Nos. '58.-276, 277 are casts of the effigies, &c., and No. '65.-47. is a cast from one of the copper candelabra said to have been made for this tomb, and now in S. Bavon at Ghent.

preceded, and a darker artistic death in life—let us note the progress of bronze sculpture in other parts of Italy. Tuscany had been the fountain head, and even long after the decline of Byzantine influence, we find comparatively little had been done in other districts. The grand bronze gates, which had been so abundantly produced in Southern Italy during the twelfth, were not equalled or surpassed by works of similar or greater importance during the two next centuries. Marble was more in use, and we hear little of works in bronze throughout the central and southern states of the Peninsular. Of the fourteenth and fifteenth centuries some good goldsmiths and metal workers are recorded, but few of their works are left to us. *Pietro Vannini*, of Ascoli, was one of these; *Lorenzo* another, who made crucifixes plated with silver. *Pietro Dini*, in 1472, worked a tabernacle with figure of the Madonna in bronze, at Amatrice, in the Lower Abruzzo. All arts in Rome had nearly died, that of the mosaicists surviving longest: and to execute required works, architects, sculptors and painters had been commissioned, for the most part, from Tuscany. A fine recumbent bronze of Pope Innocent VII. is on his tomb in the crypt of St. Peter's. It is the work of an unknown artist executed by order of Nicholas V. (1447-55).

In the north, during the course of the fourteenth and early fifteenth centuries, when the Cathedral at Milan and the Certosa at Pavia were crowded like beehives with the busy workers at these noble fabrics, the family groups of Comacine and Campione sculptors were prominent in excellence; but no bronze work of importance seems to have been executed or has descended to our times. A work in bronze, executed in 1416 by *Jacopino*, the then director of the "Fabbrica del Duomo," is almost alone. It occupies a position in the centre of the roof of the apse in Milan Cathedral, and represents the Eternal Father in rilievo. At the Certosa are bronze doors cast after the designs of *Amadeo* (1447-1520, circa), or the work of his

pupils, the heads, &c. upon which exhibit that earnest and severe manner, with cardboard drapery, which is observable in many of the works of his and of the *Mantegazza* school. These last able sculptors, *Antonio* and *Cristoforo* (circa 1473), were sons of a goldsmith, and therefore capable of undertaking metal work. As such they received a commission to execute an equestrian statue of Francesco Sforza in bronze, a work which they ultimately declined, and which was subsequently taken in hand by *Leonardo da Vinci*. One hundred thousand pounds weight of bronze was to be devoted to this statue.

Nor have we any recognizable bronze by the celebrated *Ambrogio Caradoffo* (1470—) of Milan, the rival of *Cellini* in goldsmiths', enamel, and niello work. He it was who made the beautiful pax, now in the sacristy of the Milan Duomo. But gone is the wonderful gold inkstand which, had it been of bronze might have been saved to us, made by him for John of Arragon at the cost of 1,500 gold pieces. The bas-reliefs with which it was enriched, representing the battle of the Centaurs and Lapithæ, the Rape of Ganymede, and two of Hercules' labours, may have been also cast in the less noble metal, and thus survive as "plaques" unrecognised in some collection.

In 1509 *Bernardino* of Lugano, or of Milan, a clever caster of bronze, was employed by *Rustici* of Florence to cast his group of St. John disputing with the Levite and the Pharisee, which is over a door of the Florentine Baptistry.

Venice. We have but little to record in bronze work at Venice during the earlier years of her existence. In all minor objects she was doubtless supplied by her commerce with the East. We read of brazen lions from whose mouths water constantly poured into the early font (seventh century) of the Torcello Duomo. The right-hand door of St. Mark's is a Byzantine work which was brought from Constantinople in 1204, and the central, of earlier date, is strongly Byzantine in character, although

seemingly the work of an Italian, and inscribed in Latin. It was made by order of Leone di Molino, the Procurator, in 1112. The external gates are said to have been the work of *Bertuccius*, about 1300.

Sculpture in stone and marble was, moreover, very inferior at Venice, even during the first half of the fourteenth century; of that period, when the "Gothic" taste prevailed, we have no important works in bronze.

The influence of the schools of *Squarcione* and *Mantegna* was felt in the Venetian States; another powerful source of artistic inspiration existed in the studio established by *Donatello* in Padua; the leading characteristics of these masters, sympathetic in conception, may be more or less traced in the works of succeeding Venetian sculptors. Of these the members of the *Lombardi* family, headed by *Pietro*, were of chief note as sculptors and as architects, producing works of great excellence, both in marble and metal.

We have not any work in bronze by *Rizzo*, the contemporary of *Pietro Lombardi*, an able architect and sculptor of the earlier *Renaissance*, and, indeed, the bronze work ascribed to *Pietro Lombardi* was at most a labour of supervision and direction in the erection of the fine tomb to Cardinal Zeno at St. Mark's, the work being executed by *Paolo Savii*, and *Pier Zuano delle Campane* who actually cast the statues of SS. Peter and John and the group of the Virgin and Child that are upon the altar. According to *Selvatico*, *Pietro Lombardi* designed the figures, which are stern and hard, but not without considerable dignity; so also is the figure of the Cardinal, which is carefully elaborated in the details. It was made about 1505-1515.

But as a bronzist *Alessandro Leopardi*, who was working at Venice previous to 1487, the year of his banishment, was more important, and to his rendering of *Verrocchio's* design, to which it seems probable that he added much of his own, we owe the

grandest equestrian statue in the world. Recent investigation would seem to show that the more important portion of this work is due to *Leopardi*, and that the figure of Bartolomeo Coleoni was entirely modelled by his hand, which completed the horse left unfinished at *Verrocchio's* death, and also designed and executed the admirable base. Frequent and careful examination, not without the greatest admiration for this figure, and an intimate knowledge of the bronze works by *Verrocchio*, would lead the writer to agree in the main with Mr. Perkins'¹ observations on this noble group. *Leopardi* has affixed his name, inscribed on the saddle girth, A . Leopardi Opvs. V . F . It was completed in March 1496. Nothing can exceed the power and vigour of this work; the attitude of the rider, whose whole figure is so strikingly characteristic of the defiant warrior, nerved to the combat; the horse also is an admirable model, and the statue in its entirety far surpasses that by *Donatello* at Padua. The details, carefully executed, are very beautiful. So delighted were the Signory at *Leopardi's* success in this important work that they commissioned him to make the grand bronze sockets for sustaining the standard masts in the Piazza before St. Marco, on the central one of which is introduced an excellent medallion portrait of the Doge Leonardo Loredano. Of this socket, which is dated 1505, there is a copy in electro-deposit in the South Kensington Museum (No. '63.-2, 3.).

In the Academy at Venice are three fine candelabra, also ascribed to *Leopardi*.

Another Venetian bronzist was *Vittore Gambello*, also called *Camelio*, who was working between 1487 and 1510. He executed some medals, and by him are two bas-reliefs of battle subjects, now preserved in the Academy at Venice; these came from a monument, that of General Briamonte, formerly at

¹ Tuscan Sculptors, I. p. 180, *et seq.*; Italian Sculptors, p. 204, *et seq.*

La Carità, a suppressed monastery. They are exaggerated in the action of the figures and overcrowded in composition.

Cicognara records an artist, one *Niccolò Roccagliata*, who received 160 ducats for bronze figures of St. George and St. Stephen.

The Florentine, *Jacopo Sansovino*, to whom we have already referred, was the ruling artist in Venice during forty years of his long life.

Alessandro Vittoria della Volpe, born in 1525 at Trento, was a pupil of *Sansovino*, who carried the already vitiated taste of his master into the painful extravagances of the *rococo*. He worked at Venice and at Vicenza. Several statuettes in bronze, which surmount holy-water basins, are by him, as also some excellent portrait busts.

Tiziano Aspetti of Padua was a scholar of Vittoria. He cast statues of St. Paul and of Moses for the façade of St. Francesco della Vigna; also the ugly allegorical figure in the cortile of the Zecca. His portrait busts were superior to these works. The grand *puteoli* or well heads in the courtyard of the Doge's Palace are by *Alfonzo Alborghetti*, a native of Ferrara, and *Niccolò de' Conti*, cast, one by the former 1559, the other by the latter 1556.

In the Churches of the Salute, of St. Marco¹ and St. Stefano are candelabra, that were cast during the latter half of the sixteenth century by artists of the school of Vittoria.

At Verona the most notable bronzist was *Pisanello* (*Viſtor Piſano*, born circa 1380, died 1447), whose works in portrait medals are so well known, and who doubtless executed other metallic sculptures, as did *Matteo di Paſtis* and *Sperandio*.

On the façade of the Palazzo del Configlio at Verona are bronze statues of the Madonna, with the announcing angel; these were the work of *Girolamo Campana*, who also modelled and cast the figure of the Virgin for the Collegio dei Mercan-

¹ Cast, No. '69.-6.

tanti. He afterwards worked at Padua, where he executed a marble rilievo for the Capella del Santo, and also the bronze tabernacle for the altar in the Chapel of the Sacrament. Subsequently he lived at Venice, where he made a bronze group of the Father, supported by angels on a gilded globe, which is in the church of St. Giorgio Maggiore, and statues of St. Francis and St. Mark, with a crucifix, in bronze, at the church of the Redentore.

Giulio di Girolamo della Torre was another Veronese sculptor in bronze and medallist, who left the study of the law for art. We cannot, however, refer to any of his works.

Nor have we record of sculptors in bronze anterior to the period of *Donatello's* residence at *Padua*, where he worked so long and so well, his influence remaining but his manner exaggerated in the hands of *Jacopo Vellano*, his pupil, to whom we doubtfully attribute a bas-relief (No. 5469. '59.) in the South Kensington Collection. At Perugia he cast the bronze effigy of Pope Paul II., which was placed in a niche outside the cathedral. He also was a medallist. He erected the tomb of Raffaele Fulgoso in St. Antonio. By him also, at a later period, are the rilievi executed in 1488 for the choir screen in that church. More advanced than his earlier works these ten compositions, from subjects in the Old Testament, are wanting in character and feebly picturesque. In 1491 he executed two larger rilievi for the monument of Pietro Rocabonella, which are now in San Francesco; one represents the professor; the other the Virgin and Child; these are superior and recall more of the teaching of *Donato*. His other works are unimportant. But by the hands of *Vellano's* pupil, *Riccio* (*Andrea Briosco*, 1470-1532), the character of the school was ably maintained, the well known Pascal candlestick (1510) alone making his name famous. For the same choir screen he executed two subjects in rilievo, viz., David dancing before the Ark and his contest with Goliath. Another fine work by *Riccio*, is now alas! sadly despoiled, the

bronze monumental tomb in St. Fermo at Verona erected in honour of the brothers Della Torre, two physicians of Padua. The rilievos, eight in number, which filled its panels were removed, and are now in Paris inserted in the Porte des Caryatides at the Louvre; they represent scenes in the life of those doctors treated in a *renaissance* style, declaring the strong influence of the antique as studied and adopted by the followers of *Mantegna*; figures of genii, cupids, sphinxes, &c., but few of which remain, adorned the angles, of this important but now ruined work. In the Academy at Venice four other bas-reliefs by this master are preserved, representing the history of the finding of the Cross. Here also is the bronze door of a *ciborium* which may be by *Riccio*, although it has been also ascribed to *Donatello*; likewise a rilievo representing the Assumption of the Virgin, a work of the same school. His great work is the Paschal candlestick, in the church of St. Anthony at Padua, for which he signed the contract on 19 June 1507, the price agreed being 600 golden ducats; it was finished and set up in 1516, and is perhaps the most excellent work of its class produced since classic times, the style of which it would seem to imitate by many of its details, as the form is also derived from the antique. It would occupy too much space to describe the numerous and admirable details of this grand work which immortalised its founder. These indeed can be better studied from the cast or from photographs than from verbal description. *Riccio* died at Padua in 1532. A statuette of Arion belonging to the Baron Davillier; an inkstand, formed as a figure of Pan holding a shell in the right and the pipes in the left hand, belonging to M. His de La Salle, both are in Paris: in the writer's possession, a figure of a satyr seated on an ornamental base, holding the pipes in his left hand, to the echoed sound of which he appears to be listening, his right supporting a hydra-shaped vase on that thigh, intended as a receptacle for ink; are three carefully executed works of minor import reasonably ascribed to *Riccio's* masterly hand.

Giovanni Carino was the artist who cast portrait busts of *Andrea Navagno* and *Fracastoro* for the Paduan Municipal Palazzo about 1550.

The bronze gratings of the arches of the Capella del Santo were cast by *Danese Cataneo* of Carrara and *Tiziano Minio*. The medallist *Mosca* also worked in bronze, as did some other Paduan artists of this period.

Mantua. *Andrea Mantegna*, whose influence upon the art of his day was so marked, resided for some years and died at Mantua in 1506; his tomb in the chapel of S. Giovanni, in Sant' Andrea's Basilica is marked by an admirable bronze portrait bust, which has been ascribed to *Mantegna's* own hand, or to that of the great medallist, *Sperandio Maglioli*. A richly ornate bell was cast by a Mantuan priest, *Guido Gonzaga di Aloisio*, in 1444 for St. Andrea's church. A bronze statue of *Pietro Pomponazzo* which was at S. Francesco, but was destroyed during the latter years of the last century, was cast by *Alfonzo di Mantova* at the end of the sixteenth.

Bologna. In the Museum of the University is a singular colossal bronze statue of Pope Boniface VIII., fashioned out of beaten plates and fastened together with nails, in the manner of the early Greeks and Etruscans, but the work of a goldsmith and painter of that city, one *Manno*, in 1301, where it was originally placed over the Ringhiera of the Biada Palazzo. As a work of art it is greatly wanting. Several Bolognese artistic workmen were employed by *Ghiberti* at his bronze gates.

The bronze statue of Gregory XIII. (1572-85), which is placed over the gateway of the Palazzo Publico, is by *Alessandro Menganti*, who was working about 1588, and satirically known as "*Michel Angelo riformato*" or "*incognito*." In the Sala Farnese is the bronze statue of Paul III. (1534-49). The bust of Benedict XIV. (1740-58) over the door of one of the halls is by *Giobattista Bolognini*.

At Ferrara two scholars of *Brunelleschi*, *Antonio de Cristoforo Ferrara*. and *Niccolò di Giovanni Baroncelli*, executed a monument ordered by Lionello d' Este in memory of his father Nicolò, which equestrian statue was destroyed in 1796, together with a seated one of Borso d' Este ; the six bronze figures that now adorn the altar in the Duomo at Ferrara, in the execution of which *Niccolò Baroncelli* was assisted by his son *Giovanni* and by *Domenico di Paris* of Padua, are harsh and wanting in character.

On an altar in the Duomo at Ferrara are five bronze statuettes, representing Christ on the Cross, the Virgin, St. John and St. George, which have been, it seems erroneously, ascribed to *Marescotti*, the medallist, and to *Bindelli*. It would appear however that they were the work of the *Baroncelli*.

To *Prospero Clementi*, grandson of *Bartolomeo di Clementi Reggio*. *Spani* of Reggio, are ascribed the bronze group on the high altar in the Duomo of that city, representing Christ triumphant, and the statues of Sts. Prosper and Maximus with St. Catherine in the choir.

We have no record of bronze sculpture at Parma before *Parma*. 1484, when the statues of the four evangelists upon the balustrade in the Duomo, surrounding the *ciborio*, were executed by *Filippo*, *Giacomo*, and *Damiano*, sons of one *Filippo de' Gonzati* of that city.

CHAPTER VI.

MICHEL ANGELO AND THE DECLINE IN ITALY.



new era in the life of art seemed to be created by the magic touch of *Michel Angelo*.¹ Sculpture and her sisters, earnestly striving to embody the sentiment they would convey in more expressive and intelligible forms of beauty, had already attained to a perfection in manipulative skill and plastic power, in which, satisfied with the sweet wine of their laboriously and lovingly nurtured vineyard, the earnest motive for culture became dormant, and its life-inspiring sentiment faded into mere fashion. The religion of art was again dead, and she became the handmaid of observances and the church's splendour, of iconographic self-glorification, of eye service and the vanities or pride of life.

But *Angelo's* power over art was singular, though as of a giant, and spasmodic, it could not be sustained; his electric touch might impart unwonted life to every creation of his own mighty genius; but the purer soul of art had fled, and when that master magician left the stage, after some few erratic contortions, she quickly sank again into feeble mannerism and decadence.

We must, however, confine ourselves to the drier details of our subject. *Michel Angelo* executed nothing that remains to us in bronze. Condivi and Vafari, seemingly in error, tell us that he made a bronze rilievo of the Virgin and Child, which was sold to a Flemish merchant named Moscron; but there is little

¹ For works by *M. Angelo*, see Ital. '58.-278, '63.-4, '63.-15, 16, and Sc., Nos. 4104a, 4114, 4116, 4117, '64.-138. and 7560; and casts, Nos. '57.-161,

doubt that they refer to the admirable group in marble, still at Bruges, and over the altar beneath which Pierre Moscron lies interred. In 1502 he was ordered to make another statue of David, in bronze, for the Maréchal de Gié, which was eventually completed by *Benedetto da Rovizzano* in 1508, and sent to France. It is no longer known to exist.¹

The wax model, No. 4106, Cat. Ital. Sculpture in South Kensington Museum, is thought by Mr. Robinson, possibly, to be a study for that bronze David.

Michel Angelo's great work in this material was the colossal seated statue of Pope Julius II., that was set up over the great door of St. Petronio's basilica at Bologna in 1508, where it remained only till 1511, when a fickle populace, stimulated by the French troops who had entered the city in aid of the Bentivoglio cause, hurled the statue down and broke it into fragments; these afterwards were used by Alfonso of Ferrara to form a cannon named by him his "Julius."

Angelo preferred working in marble; in his conversation with the Pope on the subject of this statue, *Michel Angelo* told him, "that bronze casting neither is nor has been my profession," and "that I could not guarantee success." "Cast it until it does succeed," was the reply; but *Angelo* states, "I was obliged to cast it twice," and again, "as half the metal did not melt, the figure was only completed to the waist, wherefore I was obliged before recasting it to pull the furnace to pieces:" after relating his trouble and expense in the matter, *Angelo* writes, "But enough! Having with great trouble at last set the statue up in its place, I found that my two years' labour had profited me four ducats and a half." This was the statue, on seeing the model for which, the Pope asked, "whether the right hand was raised in menace or in blessing?" to which *Angelo* replied, "Menace to the rebellious, Holy Father." "Put a sword

¹ A bronze figure of this subject, by many and not without some reason, supposed to be that here referred to, was purchased in London a few years ago by Signor Pinti, and has since been sent on the Continent.

“ in the left hand,” then said the Pope, “ instead of a book ; I “ was never given to letters.”

In the Louvre is a fine bronze figure of Apollo with Python, in *Angelo's* manner, and certainly of his school.

Lorenzo di Ludovico Lotto (1490–1541), who probably sculptured the figure of Jonah in the Chigi chapel, after *Raffaello's*¹ design, was assisted in the finishing of some bronze bas-reliefs by *Montelupo* for the altar of that chapel.

Of the school and followers of *Michel Angelo* many worked only in marble.

Guglielmo della Porta, of a Lombard family, adopted *Angelo's* manner after entering the service of Paul III., in 1547, whose monument was his finest work. It is surmounted by the seated effigy of that Pope, a grand figure in bronze, while round the base were placed four recumbent allegorical figures of great power but dubious meaning, in marble. Two of these are yet on the altered monument in St. Peter's, the others are in the Palazzo Farnese. Pius IV. commissioned a bronze bas-relief of some subject from the history of Our Lord for the doors of St. Peter's; this was never executed.

A small bronze recumbent female figure with two children, perhaps representing Latona, is in the writer's collection, and probably is a carefully studied model by the hands of this able artist.

One *Tomafo della Porta*, but not a member of the same family, cast the bronze statues of SS. Peter and Paul, which surmount the Trajan and Antonine columns at Rome. He died in 1618.

Daniele Ricciarelli da Volterra (1509–1566) modelled and cast in bronze the portrait head of *Michel Angelo*, probably that now preserved in the Halls of the Conservatori at the Capitol, and which has been wrongly ascribed to *Angelo's* own hand.²

¹ Ital. Sculp., No. 4123.

² On the subject of this and other portraits of *M. Angelo*, see a paper by

the writer in the 32nd vol. of the *Archæological Journal*.

For a notice of *Pierino da Vinci* the reader is referred to page 64 of this Volume.

Leo Lioni, of a Comese family, although known as "*Il Cavaliere Aretino*," worked much in bronze. His portrait medal of *M. Angelo*, taken from the life, is referred to by Vafari.¹ He worked much for Charles V., for whom he made a portrait statue in bronze, which is now at Buon Retiro. At Guastalla is his statue of Don Ferrante Gonzaga made about 1557-94. In the Duomo at Milan is the striking monument to Giovan Giacomo de' Medici, adapted after *M. Angelo's* designs. *Lioni* also was director of the mint at Milan. *Pompeo Lioni* his son, followed without improving his father's manner. He worked much in Spain and in Milan, casting thirteen portrait statues of the imperial family; figures for the high altar of S. Lorenzo at Madrid; nine for S. Filippo Reale; and fifteen gilded statues for the Escorial. He worked with more rapidity than excellence; after returning to Milan, he died a rich man in 1610.

Antonio Fontana (1540-1587), an able metal worker and bronzist in the *rococo* style, cast the rich bronze gates for the *cancellum* of the church of S. Celso at Milan. To this artist or to *Annibale Fontana* are ascribed the fine bronze candelabra in the Certosa at Pavia.²

Francesco Brambilla, a cotemporary of *Fontana*, worked with his pupil, *Andrea Biffi*, at Milan Cathedral, for which he modelled the symbols of the evangelists, and the figures of the doctors of the church which support the pulpits. The temple-like tabernacle of bronze over the high altar is also by him, and the bronze angels were cast by *Biffi*.

Jacopo and *Tomaso Casignuola* cast a bronze statue of Pope Paul IV. (1555-9), which is on his monument in the church of the Minerva at Rome.

¹ Consult the paper referred to in note² on the previous page for an account of the original wax model for this medal.

An example of this medal in silver is in the Museum, No. 4569. '57.

² See casts Nos. '67.-2, 3.

Simon of Pavia and *Giovanni Simone di Germano* worked during the last quarter of the sixteenth century at a rich "ancona" in gilded bronze, with statuettes, columns, &c. of silver for the confraternity of Sta. Maria della Misericordia at Bergamo, after a design by *Giovanni Belli*.

Benvenuto Cellini (1500-1571) was, without doubt, the greatest Florentine metal worker of his time, although it is probable that some less boastful artists, as *Caradozzo* of Milan, may have been his equals in manipulative skill, and perhaps his superiors in design. His earlier years were chiefly devoted to goldsmiths' work in Rome and Florence; he subsequently went to Paris. The known works left by him are few, his bronzes being the more important. Of these the earliest executed is the bas-relief representing the "Nymph of Fontainebleau," an ideal embodiment of the spring known as the "*Belle Eau*" in that forest. The nude recumbent female resting upon a vase, whence issues the pure source from which surrounding animals hasten to drink, is a mannered figure of overstrained grace, and but ill-proportioned; in workmanship highly elaborated (a cast is in the South Kensington Museum, No. '64.-104.). It was made in semi-circular form to be placed over the great door of the palace, and is now in the Louvre. This is not the place to do more than refer to his golden salt-cellar, made in the same year, 1543, for Francis I., and now at Vienna; we pass on to his next work in bronze, the highly wrought but startling bust of Duke Cosimo, executed in 1546, at Florence, and now in the Bargello. Meanwhile he was occupied in preparing for his greatest work, the group of *Perseus* and *Medusa*, the original wax model of which is also preserved in the Bargello. Having made the fallen body of *Medusa* in a separate piece, he built up the figure of the *Perseus* to be cast in one jet. The furnace prepared and all in readiness, his ten or more assistants all at hand, the excitable and anxious artist, overcome by fatigue, was prostrated by fever at the critical time. But *Cellini's* own account of his state at this moment must be read. While writhing upon

his bed the message came, "past earthly remedy your work is ruined." With a scream *Benvenuto* rushed to the furnace, more oak wood was thrown in, and a block of tin added to the pot of metal; (doubtless the furnace had cooled down, or much tin had evaporated and the remaining metal, more rich in copper, was less fusible in consequence; it had caked and cooled;) then with the forced heat the furnace burst, but the metal was partly fused though not enough, more tin was wanting; in he cast his pewter dishes, plates and bowls, 200 pieces of his table service; the plugs were driven in; the metal ran! The mould was filling! was full! On his knees he praised God, ate a hearty meal with his men, soundly slept away his fever, and *Cellini* was himself again. Notwithstanding its faults—and what human work is perfect?—the *Perseus* is a noble statue and rivets attention. It stands on a base, beautifully ornamented, but somewhat small, on which is a highly poetical and picturesque bas-relief, representing the rescue of *Andromeda* by the destroyer of *Medusa*. It was set up and uncovered to the public gaze in April 1554, the "admired of all admirers," from the Duke in the Palazzo Vecchio above, to the *facchino* among the crowd filling the piazza. In what a seventh heaven must the vain *Cellini* have felt himself to be, when thus his work was extolled and its maker flattered! He received 3,550 golden scudi for this work, which he himself had valued at 10,000, and believed to be unsurpassed and unsurpassable.

Benvenuto's next bronze work was the grand portrait bust of his friend and patron in Rome, *Bindo Altoviti*, at whose palace on the Tiber's bank, in the piazza near the Ponte St. Angelo, he was hospitably lodged, and where the bust still occupied its original position until within the last few years. In the interests of our national collections, it is much to be regretted that an opportunity that then occurred of securing this, *Cellini's* finest portrait bust, for the South Kensington Museum was lost by injudicious management; although we

could not but regret any removal of such a work from its historical position at the Altoviti Palace, in the very atmosphere of which the spirits of so many great in art and literature seem yet to linger. There *Michel Angelo* had seen it, writing afterwards to *Cellini*, "I have long known you, my *Benvenuto*, to be the first goldsmith in the world, now I know you to be equally good as a sculptor." This bust was finished in 1552.

He subsequently made models for a small statue of Juno to be executed in bronze, but it does not appear to have been cast, for shortly before his death he wrote to Francesco de' Medici, to whom he bequeathed the model, stating his regret that he had been unable to complete it by reason of his serious illness, against which, although baffling his physician, he still fought, being seventy years old. He died on 13th February 1571.

Cellini's treatise on the goldsmith's art and his extremely interesting, but probably exaggerated, autobiography are well known.

Francesco Primaticcio (1504-70) was engaged by Francis I. to procure casts from some of the more important antique statues which had then been recently discovered or existed at Rome, to which city he was sent in 1540. These casts were taken by *Vignola*. He was also commissioned to buy antique sculpture. After his return to France, he caused the following to be cast in bronze by able French founders: the Tiber, Laocoon, Cleopatra (Ariadne), Apollo, Venus, Commodus, two Satyrs, two Sphinxes; of these fine bronzes five only now exist and adorn the gardens of the Tuilleries at Paris; they are the Laocoon, Ariadne, Apollo, Venus, and Commodus; the others perished during the many troublous times of France.¹

Bartolomeo Ammanati (1511-1592), a pupil of *Bandinelli*, and who for some time worked under *Jacopo Sansovino* at Venice, subsequently at Padua and Rome; on returning to

¹ Barbet de Jouy, "*Les fontes du Primatice*."

Florence obtained the commission for the fountain at Pratolino, and the bronze group of Hercules and Antæus¹ at the Villa now named "di Quarto," surmounting *Tribolo's* fountain, on the basin of which are figures of children in bronze, after models by *Pierino da Vinci*. He was a better architect than sculptor, his greatest work being the Ponte Sta. Trinita at Florence, which was built after his designs in 1569. The great fountain in the Piazza della Signoria is less successful, surmounted as it is by an awkward figure of Neptune in marble, the basin having unmeaning and ill-modelled male and female figures in bronze reclining upon its edge. It was completed in 1571.

The most able sculptor of this later period was *Giovanni di Bologna*, or perhaps more correctly *Gian Boullogne*,² born about 1524, a native of Douai, where, after studying under a sculptor named *Beuch*, he, still very young, travelled to Rome, where he was noticed and advised by *Michel Angelo*. Returning homewards he was induced to remain at Florence under the patronage of Bernardo Vecchietta, who, himself an amateur, encouraged and assisted him in bronze casting, &c. He also worked in marble. Disappointed in the competition for the Florentine fountain, *Giovanni* obtained the commission for that at Bologna, in conjunction with its designer, *Tommaso Laureti*, and with the caster *Zanobi Portigiani*, and was occupied upon it more or less during three years; it was completed in 1566. It consists of a marble base, at the lower angles of which are bronze fountains, and between them shell-ornamented basins; the second stage has armorial shields of bronze, and shells upon the lower angles; round the third, which forms a base to the huge bronze figure of Neptune,

¹ See Cat. Ital. Sculp., 7716, 1091. Knocker, 573.-'65.; and Reproductions, '66.-20, 21, and '57.-29.

² For other works in the Museum, see Ital. Sc., Nos. 1092, 4128;

are four children holding dolphins and of bronze, with masks between and other ornamental details; the Neptune is nine feet in height, and the effect of the whole is very grand.

The Mercury, that graceful figure carried upwards by the brazen breath of Eolus, was executed some short time after, but the exact period is not known; it is now in the Bargello,¹ where also is a bronze Venus by the same master.

His next great work was the fine equestrian statue of Cosimo I. in the Piazza, the base of which is adorned with bas-reliefs greatly inferior to the figure above; it was finished in 1594.

In the National Gallery at Edinburgh is a reduced bronze copy, carefully executed by *Adrian Fries*, of the group of Samson and the Philistine, now at Hovingham Hall, York, and which had surmounted a fountain in the Casino di S. Marco at Florence.

He also was engaged with his pupils, *Pietro Tacca*, his countryman, and *Pietro Francavilla* (1548-1618), on the bronze equestrian statue of Henri IV. in Paris, the surrounding figures of slaves, by the latter, and some portion of which are in the Louvre. *Francavilla* also worked at Genoa.² In a niche at Or San Michele is a figure of St. Luke, and on the fountain at Petraja a graceful Venus squeezing the water from her hair, bronze statues also by *Giovanni*.

John of Bologna had many pupils and assistants working in his studio and at his furnaces, whence emanated many charming statuettes and minor ornamental objects. As with those made by *Verrocchio*, *Pollaiuolo*, *Cellini*, and other bronzists, we lose all record of these smaller works, they nevertheless carry their own certificate of characteristic style, approximatively indicating the hand which modelled, or at least the studio whence they came.

¹ No. 9071. '63. is a modern reproduction of this figure made in France.

² See page 20, No. 85. '65; and Ital. Sculp., p. 167, No. 7628.

His last great work was the bronze gates of the Cathedral at Pisa, replacing those by *Bonanno*, which were destroyed by the fire in 1595. Here his own inferiority and that of sculpture in bas-relief at his time, as compared with works of the two preceding centuries, is made painfully apparent. No religious feeling is discoverable in these confused but well executed rilievos, the clever casting of which is due to *Domenico Portigiani*, whose father had a similar share in the production of the Bologna fountain. *Domenico* worked also at six statues and as many bas-reliefs, which *Giovanni* had modelled for St. Anthony's Chapel in S. Marco at Florence. In the Annunziata he had enriched the chapel of the Madonna del Soccorso with bas-reliefs and a crucifix of bronze; there he was buried, after his death in 1608, aged nearly eighty-four.

Pietro Tacca, who worked under *Giovanni* at the bronze statue of Henri IV., completed that work after his master's death. Manni ascribes to this bronzist the horse of the equestrian statue of Ferdinand I. in the Piazza della Annunziata at Florence, which statue is ascribed to *Susini*. It was made in 1608 from cannon taken from the Turks. The fountains are by *Tacca*, who also cast the boar in the Mercato Nuovo, from the antique. By him are the figures of four slaves at Leghorn, at the corners of the base supporting the statue of Ferdinand I., and a bust of Cosimo II. at the Palazzo Conventuale at Pisa. He also executed work for Spain.

We have now arrived at that period when the arts were in rapid decline, not from technical and mechanical incapacity nor timidity of undertaking, for scale increased as art diminished, but from an absence of higher motive and a consequent degeneration in purity of taste, resulting in offensive mannerism.

Meanwhile at Perugia, on the Piazza, the bronze statue of Pope Julius III., the most important work of *Vincenzo Danti*, of that city, was finished in 1555, and is of considerable merit. By him also is the group over the south portal of

the Florentine Baptistry, representing the decollation of the Precursor.

Paolo Ponzio Trebatti ("Maitre Ponce"), who worked in France with *Primaticcio*, erected a monument to Alberto Pio, Prince of Carpi, which was destroyed, the bronze effigy being now in the Louvre, where are also statues of André Blondel and Charles de Magny, works by this artist. To him also are ascribed two of the bronze figures of cardinal virtues, which were at the angles of *Germain Pilon's* monument to Henri II.

Taddeo Landini was the author of the very elegant "delle Tartarughe" fountain at Rome, the design for which, incorrectly attributed to *Raffaello*, is believed to be by *Giacomo della Porta*.

Girolamo Lombardo, the son of *Antonio di Pietro*, who was the head of the Ferrarese branch of that family, settled at Recanati (1534-60), near Loreto, where he established a foundry, and executed the four bronze doors of the Santa Casa, works of admirable technical execution and great beauty, representing on panels, scenes from the life of Our Saviour, in a manner which partakes somewhat of an earlier and superior character. The three pairs of external doors to the church, also of bronze, were designed by *Girolamo*, and executed, the central one by his sons, representing scenes from the Old Testament; that on the left, by *Tiburzio Verzelli*; that on the right, the southern side, by *Antonio Calcagni*, partly executed about 1592, but finished after his death in 1593, and others, scholars of *Girolamo*. These works are of wonderful elaboration, somewhat overloaded in wealth of subject and ornament. The statue of the Madonna and Child over the portal, a fine group, is also by *Girolamo*, and said to be his last work, others of which, figures of the Prophets, are on the angles of the rich casing of the Santa Casa.

Calcagni also designed and cast the noble seated bronze statue of Sixtus V., which occupies a commanding position on

the marble steps leading up to the church. It was made between 1587 and 1589; the pedestal is enriched with rilievos and shields of arms, mannered figures of the cardinal virtues, also in bronze, occupying the four corners. The Baptistry of the church is another work by *Tiburzio Verzelli* and *Giobattista Vitali*, profusely enriched with rilievos, statuettes, and ornamental accessories.

By the Venetian, *Pietro Boselli*, are the gilded bronze life-size figures, perhaps cast by *Wolf Hilger* at Freiberg, of the Saxon Princes and Princesses, Heinrich the Pious (died 1541), Augustus I., Christian I., Anna, Katharine, and Johan Georg (died 1656), in the Cathedral of that city; as also the accompanying mannered figures of Justice and Charity. There are also sixteen small and ten larger engraved plates of bronze with portraits of members of that royal family, dating from 1541 to 1617.

As, at the end of the fifteenth century, *Michel Angelo* threw new life into the enfeebled art of his cotemporaries, a life not endued with that purer spirit which had inspired the earlier masters, but with a subjectivity almost unfettered, although in the works of his own hands rendered subservient to an all pervading idealism; so, at the end of the sixteenth century, *Lorenzo Bernini* gave an impetus to the flagging energies of the art creations of his time, but in a direction still further removed from the earnest objective sentiment that had attended the earlier regeneration, antecedent to *Michel Angelo*. Without a shade of his mighty idealism, it travestied his most extreme energy, appealing to the senses and exciting wonder by *tour-de-force*, combined with marvellous command of material. In this respect marble seemed as pliant as wax in *Bernini's* hand, and its surface as mollient as ivory. Had he lived in an earlier period, and under the influence of a *Perugino* or a *Donatello*, what noble work might he not have done! As the shade of *Sanfavino* pervades the very atmosphere of Venice, predict-

ing the coming fall of plastic art, so in Rome *Bernini* clouds the sky, crossing one's path at every turn in form of extravagant architecture or sculpture gone wild. In France he developed the "*style Louis Quatorze*" and its sequent incongruities; indeed, it more or less pervaded the whole of Europe, gradually refining at last into the more elegant manner of the period of Louis XVI.; this again was chilled to death by the cold pseudo-classic style of the "*empire*," emanating from the schools of *David* and *Canova*. *Lorenzo Bernini* was of a Neapolitan family; born in 1598; he lived to the good old age of 82, and died in 1680.

One of his earlier and better works is the Apollo and Daphne group in the Borgheze Villa, which was chiselled by *Bernini* when only in his eighteenth year. A bronze reduction from this wonderfully elaborated marble, probably executed under his own supervision, was sold in London a few years since, and is now in the possession of Mr. H. Danby Seymour. Bronze was, however, comparatively but little used in sculpture by *Bernini* or the artists of this later time; we must except his *baldachino*, which surmounts the high altar in St. Peter's, with twisted and fluted pillars entwined with gilded vine stems and supporting its huge canopy, all of bronze richly picked out with gold; this is not merely an architectural work, being adorned with figures of angels, cherubs, &c. The portrait busts by *Bernini* are, however, fine, although the drapery is generally in a false style.

He had many followers, by one of whom is the bronze bust of Pope Alexander VIII. (No. 1089. '53.), in the South Kensington collection.

Alessandro Algardi was a cotemporary and rival of *Bernini*, by his hand is the fine bust, No. 1088. '53, in this Catalogue. He executed the imposing colossal seated statue of Pope Innocent X., which is in the Great Hall of the Conservatori at the Capitol.

Francesco Mocchi is the author of the mannered bronze equestrian statues of *Ranuccio* and *Alessandro Farnese*, which were completed in 1624, and are in the Piazza de' Cavalli at Piacenza; they were cast by *Marcello*, a bronzist from Rome, it is said at one jet.

Horatio Albrizio, of Rome, cast excellent reduced copies from the antique and other works about 1625.

We must not omit referring to the huge statue of S. Carlo Borromeo, that overlooks the Lago Maggiore from the heights above Arona. The head, which will hold three persons, the feet and hands are of cast bronze; the figure is a core of masonry, covered with beaten copper plates. It was set up in 1697, and is not without considerable merit.

An able bronzist of noble family was *Maximilian Soldani*, by whom were executed three highly elaborated reliefs in the Bargello at Florence, representing St. Francis Xavier, St. Joseph, and Sa. Theresa. Also four large panels in the Royal Collection at Windsor, the subjects of which are emblematic of the seasons, and which bear the signature, "*Maximilianus . Soldani . nobilis . Florentinus . Fa . Anno . 1715.*"

In the Florentine Gallery are copies, in bronze, cast from and of the size of the originals, of the Venus, the listening slave, the wrestlers, and the faun, of the Tribune of the Uffizi; the fifth figure, the *Apollino*, is wanting, having probably been abstracted during the French occupation of Italy. It is now in the possession of Robt. Hollond, Esq., of The Hall, Stanmore.

The angel in gilt bronze, on the top of the Castle of St. Angelo, at Rome, was the work of *Giardoni*, a bronzist of the last century.

Bronze sculpture in Italy was, however, but little encouraged during the last century, except in the production of ornamental objects and statuettes, copied for the most part, from the antique.

Giovanni Zoffoli, of Florence, was one of the most able of these bronzists, his vases and statuettes, frequently signed in full

or with the initials G · Z · F ; are well executed. *F. Rhighetti* was also an excellent bronzist, working at Rome during the last quarter of the century, as was also *G. Boschi*, both of whom occasionally signed their works.

Francesco Ladetto, of Turin, and *Giovanni Paolo Venasca* were casters and chasers of furniture mounts ; also *Toro* who worked in Paris.

Canova (1757-1822), the leading spirit of the art of his day, produced nothing in bronze, a material which became gradually neglected for monumental works, nor has its use since risen above mediocrity.

Among more recent works may be mentioned the monument in bronze to the Emperor Francis, which is so prominent an object in the Court of the Burghof at Vienna. It is an able work by *Marchesi* of Milan, and was erected in 1846.

CHAPTER VII.

BRONZE SCULPTURE IN GERMANY.



THE fierce and stalwart tribes of Germany, who had so well defended their Fatherland in forest and on rugged mountain side against the steady advance of Rome's all conquering legions, were equally antagonistic to the progress of Christianity. The altars and sacred groves of their mythological deities, Odin with his counselling ravens, or Wodan, Thor, Baldur and the rest, were defended to the death that might open to those wild warriors the golden gates of their Walhalla, where the welcoming nectar draught from the mystic horn would refresh their weariness and soothe them into bliss.

The tenth century had, however, seen Christianity steadily increase, except in remote regions, and as the Roman legions had advanced, intrenching themselves at every point of vantage, so the missionary of Christ, armed with the sacred message beneath the banner of the cross, steadily progressed and took possession of each converted district by the building of a church and its surrounding monastic establishment. Notwithstanding a period of discord these fortresses of the new faith increased in numbers, as in wealth, for the same romantic devotional sentiment, that had influenced the minds of those fierce but simple people to the adoration of Odin, was now directed to the true God, and to those who had made Him known. Wealth gradually flowed in, and it is not a little remarkable that its use should have been applied to the production of large works in metal at so very early a period in Germany. The bronze gates that adorn some of her churches are of even earlier date by a few years

than those produced in Southern Italy; not, however, as we believe, from any superior artistic power or facility of handicraft among that comparatively primitive people, but rather, perhaps, from local circumstances, directed by a comprehensive judgment on the part of the clergy and applied under extraneous influence. Thus it is reasonable to suppose that the materials for making bronze, or that alloy itself, would be among the more abundant offerings of such a people, either in the rough form, or perhaps the weapons successfully used in the foray or the chase, and offered as *ex votos* to the shrine. Hence the material, while the superabundant forest would afford the ready supply of fuel requisite for such larger operations of the foundry.

But the art, as regards the invention and the modelling of such works, was, as we believe, probably not only from the teaching, but, in the majority of instances, the absolute handiwork of foreigners, who may have been among those numerous artistic brothers of the monastery, to whom the arts and the church owe so much of their material glory. Doubtless these would be materially influenced by their various surroundings, and their original Byzantine mode of treatment would, to a greater or less extent, be modified, resulting in that peculiarity of representation observable on these early German gates of bronze, in which some learned German critics have discerned a native and original romantic element. Looking at them in a German atmosphere, though not with German eyes, we confess we cannot discern other than a modified Byzantine treatment and manipulation, influenced, to the extent of a variety, by local circumstances and impressions. To this root other and later works may well be traced, some of which are known to us as "Rhenish-Byzantine" and "Byzantine-Romanesque."

At Aix-la-Chapelle we find in the Cathedral bronze work of the Carolingian period, in which classic ornamentation is apparent. The bronze pine cone or artichoke may be of the

tenth century, but the lion-headed door handles, furrounded by a palmette bordering in classic taste, the hair on which is rendered in masses with wave-like curls at the ends, reminding one of the Etruscan manner; these are probably Carolingian, and free from Byzantine influence, as are some bronze gratings in the interior of the church.

At Cologne are doors with classic mouldings and lions' heads in similar style.

At Brunswick, on the Cathedral Platz, is the bronze lion, a Byzantine work of the eleventh century, said to have been brought from Constantinople, but by other authorities ascribed to German artists of the twelfth: a cast of this is in the South Kensington Museum (No. '73.-383).

We learn that about the year 990 the Bishop of Verden in Saxony gave six brazen columns to the Abbey Church at Corvey, and other six were subsequently executed by an artist named Gottfried.

But it is among carved ivories rather than in works of bronze that we must trace the progress of sculpture during that period, when a degenerated and coarse classic style was gradually superseded by the highly elaborated but rigid Byzantine; those produced in Germany, occasionally showing a certain amount of naturalistic character, are nevertheless greatly under the influence of Byzantine mannerism, combined with certain classic reminiscences. The churches were also enriched with vessels, reliquaries, &c. of the precious metals, while supporting columns of the baldacchino and altar fronts were equally gorgeous. Of such is the altar front from Basle, now preserved in the Hotel Cluny at Paris.

It would seem that the Germans were clever in the casting of bronze, an art that is referred to in the work of Theophilus, and which appears to have been much developed in Saxony.

Accordingly we find in the churches of that and other

neighbouring parts of Germany important monuments in this material.

At Hildesheim, Bishop Bernward caused a bronze gate to be cast for the cathedral.¹ It was finished in A.D. 1015, and is still the great gate of that church. It is arranged in square panels, eight on either side; the one series representing subjects from the Old Testament; the other from the life and passion of Christ. By German critics it would seem to be considered as a work of native and not of Byzantine production, the rude modelling being rather influenced by a Romanesque or debased classic style.

A brazen column was also made for the church of S. Michael, in 1022, by the orders of the same bishop; it now stands in the Cathedral Platz, and is some 15 ft. in height, although wanting the capital and surmounting crucifix. It is covered by a spiral band of reliefs, representing scenes from the life of the Saviour, arranged after the manner of Trajan's column at Rome; the subjects are also rendered in a debased Roman style.²

At Hildesheim also are the magnificent coronæ of the second half of the same century; another is at Aix-la-Chapelle. At Essen is the splendid seven-branched candlestick³ of the same century. Of the larger Hildesheim corona, a reproduction is in the South Kensington Museum.⁴

Other works exist in Germany, as the bronze figure in high relief of Archbishop Gislebertus in the choir of Magdeburg Cathedral, a rude work executed some time subsequent to his death in 1004. At Erfurt, in the cathedral, is a statue, also in bronze, of a male figure, holding a lamp; it is a coarse barbaric work. The cathedral at Goslar possesses an altar formed of bronze plates, and supported by kneeling figures.

¹ Electrotpe copy in Museum,
'74.-44.

² Cast in Museum, '74.-39.

³ Electrotpe in Museum, '74.-43.

⁴ '74.-134.

Augsburg Cathedral has bronze doors,¹ cast with subjects in rilievo on separate panels, but which are supposed to have been made up from two distinct works; the subjects of the panels are in duplicate.

Following the history of its development in the north and western parts of Germany to the Low Countries we find that the twelfth century saw a considerable increase in the amount and in the direction of artistic work, both in bronze and in stone. Flanders even early in the century had made a great advance in the production of metal work, and Dinant became the centre of the industry. The churches of Sta. Sophia at Novgorod, and the Cathedral at Gnesen, have bronze gates; the former believed to be a work by one *Riquinus*; the latter, somewhat later in date, is covered with scenes from the life of St. Adalbert. Both are believed to be the work of Saxon casters.

The plain panelled doors of Mayence Cathedral, with lion's head handles, are of the twelfth century—1135.

Of the twelfth century also are several curious candelabra in churches, as the foot of that at Prague in the Cathedral; one in the Cathedral at Aix-la-Chapelle of 1165; and again one, very beautiful and perhaps of later date, at Kumburg in the Abbey Church. At Treves is a bronze font.

Of the next century, the thirteenth, we have at Hildesheim the wonderful bronze font in the cathedral, covered with subjects from Holy Writ, with a portrait of the donor adoring the Madonna, and resting on the four rivers of Paradise.²

The tomb of Rudolph of Swabia in the Cathedral of Merseburg is of the later years of the eleventh or an early work of the twelfth century. It is a slab representing Rudolph in bas-relief, richly clad in a dress enriched with gems and with engraving. At Halberstadt is an episcopal slab monument

¹ Electrototype copy in Museum, ² Cast, '74.-29.
'74.-136.

in the Church of Our Lady, and another is in the Cathedral at Magdeburg, in memory of the Bishop Frederick I. who died in 1152.

This century was even more abundant in the production of reliquaries, crucifixes, monstrances, and other church furniture in gilt bronze, as well as in the precious metals; the Rhenish and central towns and artists being, perhaps, the most abundant sources. France and Flanders also were great producers. Many of these have survived to our days and are preserved, some in the sacristies of churches, particularly the unrivalled collection at Aix-la-Chapelle, others in museums and private collections; but these belong to the subject of another catalogue.

There is but little doubt that the incised monumental slabs generally known as "brasses,"¹ and which are more numerous in England than elsewhere, had their origin in Northern Germany or Flanders, probably in the former country. They occur in Saxony, Prussia, Hanover, Mecklenburg, and Brunswick; in Poland, Switzerland, Holland, Belgium, Sweden, Denmark and France, as also in Spain, &c.

Perhaps the earliest now existing is that in the Church of St. Andrew at Verden, to Bishop Tfo. von Welppe, 1231. At Hildesheim is one to Bishop Otho of 1279.

In early German examples (fourteenth century) the figure is left in a sort of flat relief by the excision of the surrounding field, the details being finished by engraving; as on that at Brunswick to John de Rintelen, 1376.

At a later period (fifteenth century) the face is sometimes represented in low relief, as in that to Bishop Peter at Breslau, 1456. This method would again lead to the modelling of the

¹ On the subject of foreign brasses, see the valuable papers by the late Mr. Albert Way in the 7th, and Mr. Nesbitt in the 9th, 10th, 11th, and 13th vols. of the *Archæological*

Journal; also to Mr. W. H. J. Weale's works and memoirs on Belgium, &c.; and, for the entire subject, to Haine's *Manual of Brasses*.

entire figure in low or full rilievo, of which there are examples at Bamberg, Marberg, Cracow, &c.

The thirteenth century brought with it a development of the plastic arts hand in hand with architecture, which no preceding period had known since the decadence of classic sculpture. The sentiment, inspired by deep religious feeling, created for itself a new expression in the development of "Gothic" or pointed architecture; this was not confined to the constructive art only, every object partook of the same character, and, imbued with the same spirit, was fashioned in a corresponding style. There was withal a purity and grace of expression in the productions of the thirteenth century, and an objective and elevated tone that was curiously analogous to, although widely divided from, that which prevailed about the period of Pericles, and on the other hand, but much nearer, to the earlier productions of the Renaissance in Italy. Architecture, sculpture, and painting (in polychrome), particularly in the direction of coloured glass for windows, went hand in hand as loving sisters and fellow-labourers in the one united object, the harmonious completion of buildings and objects devoted to the glory of God.

While sculpture developed to a remarkable extent in this direction in France, a more independent, homely, and naturalistic feeling, combined with Romanesque treatment, still prevailed for the most part in Germany, frequently rude in conception and execution, but not, however, without occasional grandeur and beauty, although wanting that delicacy of sentiment expressed by the French works. Of castings in bronze of this century is the font in Würzburg Cathedral, the work of *Master Eckard*, of Worms, in 1279. It is in the Gothic manner, having scenes from the life of Christ in eight divisions, executed with more care than artistic merit. Some admirable reliquaries and other church objects, with figures of the Apostles, &c. in copper or bronze gilt, as well as candelabra, &c., were executed during this century, many of which are preserved to

our day. Of such are the shrine of the Virgin in the Cathedral of Aix-la-Chapelle, others at Tournay, &c.

Hardly so satisfactory because not so pure, the sculpture of the fourteenth becomes still more florid in ornament, and although of excellent technical execution, is wanting in originality of invention and in the expression of a higher feeling; a greater tendency to a naturalistic treatment gained ground and grew into a conventional mannerism. At Nuremberg were produced some of the most important works of German sculpture in stone during the fourteenth century, enriching the noble churches of that interesting old city. At Augsburg, Cologne, &c. are others. The carved wooden altar *retables* of this and the next century are also important. Meanwhile some of the metal work was of great beauty, although the larger works in bronze do not equal the excellence of the stone sculpture of their time in Germany. At Mayence is a plain font of 1328. In the Marienkirche, at Colberg, is the seven-branched candlestick executed in 1327, and the font made in 1355. At Lübeck in the Marienkirche is another font, cast in 1337. There is another, of 1344, in the Church of St. Nicholas at Kiel, and another at Frankfort-on-the-Oder, of 1376, where is also a seven-branched candlestick. Another metal font is in S. Sebald at Nuremberg; and one in St. Ulrich at Halle, cast in Magdeburg by *Ludolf*, of Brunswick, and his son *Heinrich*, in 1435. Again there is one at Berlin in the Church of the Virgin, with figures of Christ, the Virgin, and Saints in relief. Of the date of 1457 is one by *Master Hermann Vischer*, of Nuremberg, with figures of the Apostles, which is in the church at Wittenberg. All of these, however, display an inferiority and want in originality of conception as compared with the earlier fonts at Liege and Hildesheim.

A fine work in lead, which is frequently supposed to be of bronze, and of excellent design, is the fountain in the market place at Brunswick.

At Prague is the interesting equestrian statue of St. George, executed in 1373 by *Martin* and *George von Clussenbach*, by order of the Emperor Charles IV. It is a most vigorous and admirable model, conceived with great spirit and displaying much knowledge and observation of nature. It is nearly two-thirds of the size of life, the details executed with great care, and altogether one of the most remarkable works in bronze of the fourteenth century (of this a cast is in the Museum, No. '64.-113). In Cologne Cathedral is the noble bronze tomb of Conrad von Hochstaden, the Archbishop, who died in 1261, but the monument was not erected till the following century, probably after 1322. The figure is one of great dignity and solemn repose.

Many and remarkable are the monumental slabs of the earlier years of the fourteenth century in various churches of Central Germany; some to lay personages, knights and nobles, but more to bishops and other ecclesiastical dignitaries; but they are nearly all sculptured in stone.

Among some of the more important gilt bronze and copper *chasses* of this period in Germany may be mentioned that of S. Emmeran at Ratibon and that of St. Patrochus of Soest, the work of *Master Sigefried* in 1313, which is now preserved in the Berlin Museum.

The fine gilt bronze work of the tabernacle door at St. Sebald's, Nuremberg, a cast of which is in the Museum (No. '72.-68), is of the earlier half of the fourteenth century.

We have seen how comparatively rare was the use of bronze for monumental sculpture in Germany, as was also the case in France, during the thirteenth and fourteenth centuries. In stone the northern artists had made considerable executive progress, but no higher advance in the creative spirit had become apparent. Meanwhile Italian sculptors had left the rest of the world's art still bound in the architectural fetters of the "Gothic" manner which confined the growing naturalistic spirit of the age. In the

north, that beautiful architecture still prevailed, and sculpture dared not encourage her longing after the freedom of a realistic manner. In Italy the dormant classic taste gladly welcomed a revival of antique architectonic forms, and sculpture also freed herself from those restrictions which the pointed style, never strictly adopted in its purity, but more or less varied under Italian hands, had only lightly imposed. The Gothic was an exotic of the north, that, beautifully modified by the Italian soil and clime, became a very lovely but erratic variety, soon to fade away before the revived cultivation of an indigenous manner. There is, nevertheless, a wondrous charm in the delicate propriety, the grace, and earnest truthfulness displayed in some northern sculptures of the Gothic period; but at its decline that art exhibits the spirit of revolution and unrest, without attaining to a fixedness or dignity of character or beauty of expression. Subsequently, in the latter half of the fifteenth century, a strongly picturesque dramatic rendering of sacred subjects is manifested in the curious carved and coloured wooden altar pieces, &c., some of which may be referred to in this Museum (Nos. 5894.-'59, 192.-'66, 2418.-'56), &c.

As characteristic of German plastic art under the circumstances and feelings of the time, wanting in elevation, though full of naïve invention, they are hardly otherwise admirable, although occasionally designed with great power. Their technical execution is very excellent, and the abundance of their production by many hands throughout Germany is remarkable. Wood carving indeed, as might naturally be expected from the abundance of that material and the want of a finer quality of stone or marble, was the leading vehicle for the art, which in such works called in the aid of colour and of gilding to enrich its otherwise sombre surface. Some of the carved choir stalls, desks, pulpits, &c. are very admirable; those at Ulm by *Jörg Syrlin* may be particularly mentioned.¹

¹ Cast in Museum, '74.-89.

Veitt Stofs was one of the most important masters who developed to a high level the art of sculpture in wood¹ at the end of the fifteenth and early sixteenth centuries, an art in which probably *Michael Wohlgemuth*, *Adam Krafft*,² and *Albrecht Dürer* also distinguished themselves; he worked at Nuremberg and at Cracow, where he also executed some carved work in stone.

But upon the interesting, and, in England, but little known subject of these remarkable wood carvings and their authors, among which are some works of extraordinary beauty, as also many of exaggerated and offensive action and detail, this is not the place to enter; we merely allude to them as occupying in German plastic art the place which in Italy was filled by sculpture in marble and in bronze.

During the earlier half of the fifteenth century, with rare exceptions, monumental works were, for the most part, in stone, and generally coloured as the wooden altars. More important works in stone sculpture were executed at Nuremberg during the second half of that century, by *Adam Krafft*,³ the typical representative of German plastic art at that period, and by other artists in Swabia, Franconia, &c. Tomb slabs in bronze are of much less frequent occurrence and inferior in execution; of such are some in the cathedral at Bamberg and elsewhere. The majority are in memory of church dignitaries, and date from 1414 through the second half of the century, and may be more correctly classed among "brasses," the effigies, being engraved or cast in outline; others in very low relief. Of these is one to Canon Erhard Truchseß, who died in 1491; others date during the first half of the sixteenth century. The name of *Hans Krebs*, as the caster, is upon one of them. Subsequently we

¹ Rosary at Nuremberg, '72.-67, cast; altar-piece from Boppard, No. 125.-'73, wood.

² Groups 1304.-'72 to 1307.-'72, wood.

³ Schreyer Monument, St. Sebald's Church, No. '72.-53, cast.

find the armorial bearings cast in bronze and inserted in the inscribed stone.

Among these bronze memorial slabs we may refer to that of Bishop Georg I., who died in 1475; that of Bishop Heinrich III., of 1489; Bishop Vitus I., 1503; Bishop Georg II., 1505, cast from a design by *Wolfgang Katzheimer*. Wanting in artistic excellence of model, they are ably cast and carefully elaborated.

We may also refer to the curious monuments in gilt bronze of the 15th century of Count Weinberg and his Countess, which are preserved in the National Museum at Munich (cast, No. '73.-459, 460), and to the door in the church at Sigmaringen of bronze, silvered and gilt (cast, No. '73.-461).

In Hildesheim Cathedral is a brass to Canon von Veltheim, of the sixteenth century (cast, No. '73.-375), inscribed, "Cordt mente me fecit."

But of such works in bronze the larger number were executed by the notable casters and modellers of Nuremberg, first and foremost among whom was the renowned *Peter Vischer*, on the subject of whose productions an important illustrated work is now being published by Dr. Lübke. *Peter* was a native of Nuremberg, the son of a brass caster, *Hermann Vischer*, who had made the font at Wittenberg in 1457, and who probably executed many of the Bamberg monuments.

In the church of St. Sebald at Nuremberg is a figure of the Saviour on the cross in bronze, a work somewhat over life size, of the year 1482, that has been ascribed also to *Hermann Vischer*, and which displays great power and careful execution.

The greater part of *Peter Vischer's* life seems to have been spent at Nuremberg, where he executed the orders sent to him from various parts of Germany, and where he was assisted at his foundry by five sons; of these, one, *Hermann*, made a journey into Italy. *Peter Vischer* was, however, not merely a

bronze caster, he was an artist of profound thought and great inventive capacity, qualities which become manifest throughout his otherwise naturalistic and eminently Teutonic rendering of the subjects he so ably treated; the Gothic form and ornamentation, mingled with *renaissance* details, pervades nearly all his works and afford a striking instance—paralleled under a different sentiment by the sculptors of Italy in the earlier years of the fifteenth century—of what may be done without, on the one hand, offending the restrictive exigencies of pointed architecture, by an over freedom of gesture; while, on the other, a rigid mannerism gives place to a natural and dignified representation of the figure or subject.

Taking his works in the sequence of their production, we begin with the monument to Count Otto IV. of Hennenberg, of 1490,¹ which has been ascribed to Vischer; certainly by him is that to Archbishop Ernst, in Magdeburg Cathedral, executed in 1495; and that to Bishop Johann at Breslau, in the cathedral, of 1496, in which he already shows an independence of the rigid models of the earlier school.

His next recorded work, after an interval of some ten years, displays a still greater advance in freedom from the old manner, and is in every respect a noble monument of artistic skill. This is the well known shrine of S. Sebald at Nuremberg, a labour of love, which occupied him from 1508 to 1519. A cast of this grand work is in the South Kensington Museum (No. '69.-14). It may be regarded as representative of the perfection of German sculpture in bronze at the dawn of the sixteenth century, and in this respect should be studied and compared with the same art in Italy, not indeed at the same period, but of some half century anterior; and again as an example of the higher realistic school, as contrasted with the ideal of the Italian masters. Admirable as they may be, we cannot but feel that

¹ Cast in Museum, '73.-580.

the works of *Vischer* are by such comparison found wanting in that high feeling for the beautiful which pervaded the art of *Ghiberti*, while they are as far removed from the objective sentiment and the heart-stirring power of *Donatello*. Nevertheless they engage the attention by the naïve rendering of the stories represented, and the charm of truthfulness that pervades the whole work; the figures of the Apostles also are not without considerable dignity and a depth of expression which raises them above the realistic; but in the nude figures of children his modelling is far from excellent, although the play of fancy in the groups has much charm. The architectural and other ornamentation is admirable, as is the painstaking execution of every detail of this masterly work.

A rilievo, executed in 1521, representing the crowning with thorns, which is in the Cathedral at Erfurt; as also a *replica* in the Castle Chapel at Wittenberg are fine works by the master; as is another, of the same period, in the Cathedral at Ratibon, the tomb slab of Margaretha Tucher, representing Christ met by the mourning sisters of the dead Lazarus. This composition is devoid of Gothic influence, and treated in a purely *renaissance* style of great excellence. In the Egidienkirche at Nuremberg is another bas-relief; the subject is the Descent from the Cross, and it bears the monogram and mark of the master, with the date 1522; a cast of this is in the Museum (No. '64.-148.)

At Aschaffenburg is the monument to Cardinal Albrecht von Brandenburg, of the year 1525, on which the figure of the Cardinal is represented in relief of life size. This is a noble work of high artistic quality. At Wittenberg, in the Castle Chapel, is the fine monument to Frederic the Wise, Elector; also a figure in rilievo of excellent art, dated 1527, by some supposed to have been executed by his son *Peter*, after the master's design. One of the figures which surround the grand monument to the Emperor Maximilian at Innsbruck is believed

to have been executed by *P. Vischer*, he having received an order for that work in 1513, and having been occupied in modelling one of the figures. Dr. Lübke suggests that this may be the statue of King Arthur of England, certainly the most excellent of the group, and one of the earliest, dated 1513; that of King Theoderic, of the same date, is also supposed to be by him. Neither of these figures were cast at Innsbruck. Other existing works ascribed to *Vischer* are—a relief in the Berlin Museum, representing Orpheus and Eurydice; the figure of Apollo in the act of shooting, which is at Nuremberg in the Museum, is dated 1532, and is probably the work of one of his sons, *Peter Vischer* having died in 1529. The rich lattice-work executed by him for the Fugger's tomb at Augsburg was sold for old metal and melted down.

Two fine bronzes, inkstands, in the writer's possession are interesting as small objects by a great master; they are varied embodiments of the same idea, which is conveyed by a label, bearing the inscription, VITAM . NON . MORTEM . RECOGITA. A nude female figure (Truth?) is standing at the side of a vase, on which her left hand rests, her right is pointing upwards; a skull is on the ground (in one model she thrusts it behind with her foot), also a shield and sword or mace; the position of the figures, the form of the vase, and the details, are varied upon each bronze. With the inscription, which is cast in relief, upon one are the initials P . V . and between them the emblem of two fish, transfixed upon a spear; beneath the base is incised the crossed hook, similar to that upon the slab in the Egidienkirche at Nuremberg, and the date 1525: on the other the emblem of two fish on a spear is four times repeated among the ornaments upon the elegant but peculiarly formed vase. Both these bronzes are carefully executed, and, as we believe, works by the elder *Vischer*.¹

(¹) This emblem of the two impaled Eurydice relief at Berlin, above referred to, and which is clearly the work of fish is also seen on the Orpheus and

The foundry continued working after the master's death, producing many and important castings, and it would seem that even during his life he executed casts from models by other artists; of such is a tablet in memory of Helene Duchefs of Mechlenberg, died 1524, for Schwerin Cathedral. The bronze *baldacchino* above the tomb of St. Magaretha at Aschaffenburg is also attributed to the *Vischers*, perhaps the elder. Other fine monuments to Counts of Nuremberg at Römhild are also probably from their foundry, from about 1490 to 1510; that of Count Herman VIII. and Elizabeth of Brandenburg, his wife (1508), with recumbent effigies of life size, is a noble work¹. Another bronze monument of great excellence is at Hechingen, commemorating Count Eitel Friedrich II., and his wife Magdalena of Brandenburg. A sketch, believed to be for this monument, by the hand of *Dürer*, dated 1513, is in the Florentine Gallery. In the Cathedral at Cracow is a grand monument in bronze to Cardinal Friedrich, son of Casimir X. of Poland, which combines the graven work of our English brasses with figures in relief. The effigy of the Cardinal is graven on a bronze plate, and upon another he is represented kneeling before the Virgin and Child, as in life; the patron faint, S. Stanislaus, is behind, leading a man by the hand, whom he had restored to life. In 1534 *Hermann Vischer*, the eldest son, executed the monument to John the Constant, which is in the Castle Chapel at Wittenberg. That to the Bishop Sigmund

the same hand as these inkstands. A repetition of the Orpheus plaque, also bearing the same emblem, but varied in the arrangement of the figures, &c., is in the possession of M. Dreyfus, of Paris. In an able memoir on *Jacopo de' Barbari* and his works, in the *Gazette des Beaux Arts*, and published in a separate form. (4 to., Paris, 1876.) M. Charles Ephrussi, in our opinion

upon insufficient foundation, ascribes the Dreyfus plaque to Jacopo, reasoning from what he regards as a similarity of manner, and mistaking (as we think) the emblem of the impaled fish for the well-known caduceus of Jacopo. In these small works it is interesting to observe how much more Peter Vischer's manner was influenced by the Italian revival when treating a classic subject.

¹ Casts in the Museum, No. 72.-55.

von Lindenau in the cathedral porch at Merseberg is also by him. At Aschaffenburg is a tablet by *John Vischer*, of the year 1550, in the monastic church, representing the Virgin and Child; it is more Italian in manner. In Berlin Cathedral is the bronze monument of Johann Cicero the Elector, who died in 1499. The figure is in bas-relief on a slab beneath the sarcophagus, a work of later time, which rises above on pillars; on this the figure is repeated, but in high relief, and treated in a more recent but inferior style. The lower relief is of the time, if not cast by the hand, of *Peter Vischer*, the more recent work probably by his son *Johann*, whose name and the date, 1530, is, however, inscribed on the lower slab. A monument to Bishop Lorenz von Bibra at Würzburg (died 1519) is also ascribed to him.

Pankraz Labenwolf was a pupil of the *Vischer* school, who executed in 1550 the fountain basin in the courtyard of the Town Hall at Nuremberg, as also the standard bearing boy on a column. In the market for vegetables is the fountain surmounted by the figure of a peasant holding a goose under either arm, whence flows the water. In the church at Mößkirch is a monument to Count Werner von Zimbern (died 1554), also by *Labenwolf*. Other workers in bronze at Nuremberg executed monuments, of which that to Anton Krefs, is of 1513, and a memorial slab to Hector Pömer, died 1541, are in S. Lorenz Church. One to the Bishop of Stadion, 1543, in the Egidien Church. Nor should we omit to mention the numerous armorial bearings, cast in bronze, that are fixed to the gravestones in the Nuremberg Cemetery, and others in churches, as also those at Würzburg. Of these a fine original example, No. 7796.-'63, is in the South Kensington Museum, and casts of others, Nos. '72.-75, 76, 77. At the latter city, in the cathedral, are other memorial slabs in bronze, Nuremberg work, probably of the *Vischer* foundry, as that to Bishop Conrad. One to Bishop Melchior, who died in 1558, is inferior.

Perhaps the most imposing bronze monument in the world is that to the Emperor Maximilian in the Palace Church at Innsbruck, the idea of which was conceived and partly planned during his life. As it now stands, a lofty marble sarcophagus, on which is the kneeling bronze figure of the Emperor, as in prayer—a work of great beauty that has been ascribed to an Italian artist, *Lodovico Scalza*, of Milan—is enriched with sculptured bas-reliefs, and enclosed with an elaborate *grille*, occupying the centre of the church; while standing, as in guard, and ranged in a row on either side, are statues, about eight feet high, of twenty-eight historical personages or relatives of the imperial house, some of which, as already stated, were cast at Nuremberg. Of others, one *Joerg Muschgat* prepared the model and the casting was executed by *Hans* and *Laux Zotmann* and *Lorenz Sartor*. But *Gilg Seßlschreiber*, the court painter, had to model one, that was cast by *Peter Laiminger*, and to superintend the work which proceeded but slowly under his direction; *Steffen Godl*, as well as *P. Vischer*, had some portion assigned to him. In 1516 *Gilg Seßlschreiber* is still employed, but some work was also done at Augsburg, probably thirty-two half-length figures that are now lost. About one half of the existing statues are ascribed to the court painter, *Gilg*, including a model for that of the Emperor. In addition to these larger statues twenty-three of half life size are now in the Silver Chapel, never having been properly arranged in regard to the monument.

Some of these figures are works of considerable excellence, those ascribed to *Vischer* being by far the best; others again are rigid and without movement; for the most part the casting and elaboration of details are more admirable than the modelling, but the effect of the whole, particularly when seen in the waning light of evening, is very imposing and solemn.

Bronze work of the sixteenth century is less abundant in other parts of Germany; we must not, however, overlook the

city of Lübeck, where, in the Marienkirche, is the bronze font of the fourteenth century, and where others exist of later date. That in the Egidien Kirche of 1454 is a simple bronze basin on stone lions. One of Gothic character is in the Cathedral, by *Laurens Groven* in 1455, with statuettes in arched recesses. Another of the same character is in the Jacobkirche, of 1466. In the Marienkirche is a tabernacle adorned with statuettes, &c., the work of the goldsmith *Nicolaus Rughefee* and the carver *Nicolaus Gruden*.

There is also a grand bronze screen in that church made in 1518. The monument of Gothard Wigerinck is of more *renaissance* character.

Other fonts of bronze are in churches, as one at Steudal, of 1474, in the Marienkirche; another of 1520, and a lattice-work at Salzwedel by *Hans von Köln*; at Emmerich is another, supported by pyrens.

At Erfurt, in the Cathedral, are numerous monumental slabs commemorating canons and other dignitaries, these are mostly engraved, and to be classed among brasses, some only of more recent date being in relief.

At Merseberg Cathedral is a rilievo monument to Bishop Thilo von Trotha, who died in 1510; he is represented kneeling before the Trinity; also a slab to Bishop Adolph of Nassau, of the sixteenth century.

Of the latter half of the sixteenth century German sculpture in bronze is less abundant and remarkable, and becomes more and more subjected to the influence of the followers of *Michel Angelo*. Some grand works were, however, executed at Nuremberg and elsewhere.

By *Wolf Hilger*, the carver of Freiberg, is a monument in the church of St. Peter at Wolgast to the Duke Philip I. of Pomerania, who died in 1560.

By *Georg Labenwolf* was a grand fountain of Neptune, cast for the King of Denmark in 1583. Another fountain, cast by

Benedikt Wurzelbauer in 1589, is that with figures of the cardinal virtues near the church of S. Lorenz at Nuremberg. The production of armorial and other bronze ornaments to the tombstones in the neighbouring cemeteries also continued, but their design is lamentably inferior to those of the preceding century.

At Würzburg, in the Cathedral, is the rilievo monument to Bishop Melchior, who died in 1558, and a half figure of Veit Krebster (died 1594) in the Neumünster.

In the same church are two grand brazen lamps, the work of *Jacob Hack* in 1540.

At Aschaffenburg is a bronze monumental slab, cast in 1584 by *Hieronymus Hack*, and representing the Knight Melchior von Graenroth, kneeling, with St. John, Mary, and others at the foot of the cross on which Christ is nailed.

Wolfgang Neidhard of Ulm was a caster who worked at Augsburg, executing the bronze ornaments in the Town Hall, and a statue of Gustavus Adolphus, for Sweden.

Johann Reichel cast the figure of Michael the Archangel, which is over the gateway of the Arsenal in Augsburg. It was produced anterior to 1607.

In Northern Germany the use of bronze memorial slabs was still, though not abundantly, continued; several of them may have emanated from the Nuremberg foundries. Of such probably are those at Coburg; that of Johann Friedrich II. of Saxony, who died in 1595, an able work; also one of equal excellence and by the same hand, to Elizabeth his wife; one to Johann Casimir (died 1633). A bronze tablet to Christina Landgravine of Hesse (died 1549) is at Cassel, in the Church of St. Martin. One is in the Cathedral at Magdeburg, to Ludwig von Lochow (died 1616), and again another to Cuno, who died in 1623, with the portrait, and the subject of the Entombment, treated in a highly finished but *baroque* style.

During the latter half of the seventeenth and the earlier

years of the eighteenth centuries, works of sculpture in bronze were but rarely executed in Germany; the thirty years' war too much engrossed the attention of all classes. Notwithstanding, some excellent artists of the Flemish, Netherland, and Dutch schools worked in marble and in stone at Berlin and elsewhere.

In 1697 *Andreas Schluter*, a native of Hamburg, who had studied his art in the Low Countries, modelled the statue of the Elector Frederick III., which was cast by *Jakobi* and erected in Königsberg. He afterwards modelled the equestrian statue to the Great Elector, which is on the bridge at Berlin. It also was cast by *Jakobi* in 1700 and erected in 1703, and is a work of the highest excellence. At the angles of the pedestal, which is panelled with bas-reliefs, are figures of captives in their chains.

At Vienna *George Raphael Donner* (1692-1741) modelled figures of the rivers of Austria, and of Providence, which were cast in lead and now adorn the fountain in the new market place of that city.

As the *barocco* of Louis XIV. had influenced taste in Germany previous to the Great Revolution, so the cold pseudo-classical style of the Republic and the Empire spread its chilling and mannered forms throughout, aided by the example of *Canova* and of *David*. From the extravagance of the former manner, artists were led by archæological teaching and by studying the then recently discovered monuments of Grecian art, to adopt a method which was but a petrification of their characteristics, or a lifeless reproduction of their forms.

From this scholastic rigidity the genius of *Flaxman*, and yet more that of *Thorwaldsen*, (whose most important work in bronze is the equestrian statue of the Elector Maximilian I. at Munich) barely succeeded in rescuing the plastic art of their respective countries and of Germany, while France and Italy almost resigned themselves to the trammels of their own newly-created manner.

A more naturalistic and healthy sentiment has since prevailed throughout.

In Germany *Shadow* (1764-1850) produced works of independent character, for the most part or all in marble, some of which have since been reproduced in bronze.

Christian Rauch, also of Berlin, executed some portrait statues in bronze, of which one to Blücher, designed by *Shadow*, is at Breslau, and was finished in 1820.¹ Another in the same material is at Berlin, executed in 1826, with bas-reliefs upon the base. In 1826 also he produced the monument to A. H. Franke at Halle, a group representing the founder of the orphanage between two children. Other works by him are the statue of Dürer at Nuremberg; the monument to Maximilian I. at Munich, &c. But his most important, is the grand equestrian statue of Frederick the Great (1839-1851), with its richly adorned pedestal, so conspicuous an object at Berlin, and of which there is a reduced copy in the South Kensington Museum (No. 976-'72).

Toward the close of his career, in 1855, he produced the bronze statues to Generals Gneisenaw and York, and still later that to Kant at Königsberg, and to Thier at Berlin. The works of this artist are marked by great truthfulness and individuality, harmoniously proportioned and ably grouped, but wanting high ideal aspiration in subjects beyond the range of monumental portraiture.

Friedrich Drake, *Rauch's* pupil, ably followed his master's manner, producing numerous works in marble and metal, as that to Justus Möser at Osnaburg, and the equestrian statue to King William of Prussia at the entrance of the railway bridge at Cologne; that to Schinkel in Berlin; to Melancthon at Wittenberg, &c.

Gustav Bläser has also produced statues, &c. in bronze, as that of the Burgomaster Franke at Magdeburg.

A notable but somewhat exaggerated bronze work by

¹ A finished model of this statue, in bronze, signed C. R. F., is in the corridor at Windsor Castle.

A. Wolff is on the staircase of the Berlin Museum, a mounted youth attacked by a lion; it forms a corresponding group to the Amazon by *August Kiss*, and is of greater merit. This artist has produced many important works in bronze, among them we may note the equestrian monuments to Frederick William III. at Königsberg and Breslau, and that king's statue at Potsdam. Also one to Duke Leopold Friedrich Franz. But his more generally known groups are those of St. Michael, and St. George and the Dragon, works of amazing power somewhat overstrained.

Ernst Rietschel (1804-1860) was another able artist in monumental figures, some of which he executed in bronze. Of such are the seated statue of King Friedrich August of Saxony, at Dresden, where he worked for some years. His bronze statue to Lessing, at Brunswick, is excellent; as also that of Luther, modelled by him for the great monument at Worms. Those to Goethe and Schiller at Weimar, and to Weber at Dresden, are also from his hands.

Ernst Hähnel also worked at Dresden. The statue of Charles IV. at Prague; that of Beethoven at Bonn; that to Friedrich August II. at Dresden; and the equestrian statue of Prince Schwarzenberg at Vienna, are among his more important works in bronze.

At Frankfurt is the Guttenburg monument modelled by *Eduard von der Launitz*, and executed in metal by the galvanoplastic process. That of Schiller was modelled by *Dielmann*.

Ludwig Schwanthaler (1802-48), the leader of the Munich school, worked chiefly at that city after completing his studies in Italy. He also produced many works in bronze, the colossal figure of Bavaria, 54 feet high, being most remarkable for its size. Twelve figures in bronze gilt, portraits of kings of Bavaria, in the throne room at the Königsbau, are also his work. Others to Wrede and to Tilly. He also executed the heavy statue to Goethe at Frankfurt, and that to Mozart at Salzburg.

Of *Schwanthaler's* school are some bronze statues in Munich of questionable taste, such as those in the Maximilian StraÙe, and that of the Elector Max Emmanuel on the Promenade. An equestrian statue to King Ludwig is by another hand, that of *Widmann*.

A more recent work of importance are the bronze doors for the Capitol at Washington, cast by *F. V. Müller* of Munich, after designs by *Randolph Rogers*.

Hans Gasser of Vienna is the author of the bronze statue to Wieland in Wiemar.

Fernkorn, a pupil of *Schwanthaler's* school, has also produced bronze works of size at Vienna, as the St. George and the Dragon, the equestrian statue to Archduke Charles, and that to Prince Eugene.

CHAPTER VIII.

BRONZE SCULPTURE IN FRANCE.



AFTER the long continued occupation of Gaul by the Romans, an occupation that left a much stronger impress upon the arts and habits of the people than that produced in Germany or England, a period intervenes, of the productions of which we have but few characteristic remains. The Franks and Gauls during these subsequent troubled centuries were still influenced by reminiscences of the classic manner, occasionally but slightly intermingled with that of the Byzantines.

Not indeed until the Merovingian period do we find any distinctly characteristic style of metal working supervening upon that of the debased Roman, which, for the sake of distinction, is usually classed as "Gallo-Roman."

In Merovingian works of bronze, as also those in the precious metals, we find a divergence from classic models, a method of ornamentation of somewhat oriental taste, in personal ornaments &c., combining the Celtic filigree interlacings with Teutonic forms and an enrichment by means of coloured glass or stones, separated by *cloisons*, or thin walls of the metal, and used in a manner partaking of the antique Egyptian and of the Byzantine.

Again, these gold, silver, and gilded bronze fibulæ and other ornaments for the dress, weapons, &c., discovered in France, approach so closely to the character of those found in the Saxon graves of England, in the Lombardic sepulchres of Italy, and in Spain, that it is difficult to draw the line of difference between the productions, in such similar and contemporaneous style, of these several branches or peoples.

The use of enamel on bronze has been already alluded to in reference to the works in that alloy of the later Celtic period in Britain; objects of similar ornamentation, which would seem to have had a northern origin, are also found in Gaul and in Germany, but the Merovingian and Saxon manner is more distinctly *cloisonné*, after the Byzantine, and effected by the insertion of slices cut from rods of red or many coloured glass or stones, rather than by the fusion of the powdered enamel.

We must not, however, be detained by an inquiry into the process of enamel enrichment to the metal, it is with the bronze itself we have to do. The former art in France gathered its forces together in the great centre at Limoges, a locality already celebrated for its metal workers even in classic times, and where they continued to flourish under the master hand of *Abbon* followed by his more celebrated pupil *Eloy*. Received into Court favour and afterwards created bishop, the latter admirable artist yet continued to practise the work he so much loved, and established at Solignac, in A.D. 631, that monastery for artistic monks, which became a school of ecclesiastical metal work.

The gilt bronze chair preserved at Paris, and known as that of Dagobert, has been ascribed from early time to the master hand of the afterwards sainted *Eligius* or *Eloy* (588–659), the patron of the craft in France; but (the history given by *S. Ouen* notwithstanding) it is possibly more ancient, or at most a copy of a Roman curule chair, to which additions and alterations have been made, perhaps by *Suger* (who refers to it as the work of *Eloy*) in the twelfth century. (Cast, No. '68.–16., in the South Kensington Museum.)

The Carolingian still retained the forms of debased Roman art, as may be seen in the bronze *grilles*, the lion-mask door rings, &c. at the Cathedral of Aix-la-Chapelle; but the gold-

smiths' work upon Charlemagne's sword and crown, though rude in modelling, partakes of a Byzantine character, and other metal work of that period would seem to exhibit rather a barbaric display of rich material, than originality in design or masterly execution.

The Byzantine manner is strongly marked in all the earlier productions of Limoges. Meanwhile, in France, sculpture was applied to ivory and to stone rather than to metal, and larger castings in bronze are almost unknown.

The more important goldsmiths' works of the tenth century, as the altar *retable* made to the order of Bishop Sequin by *Beruelin* and *Bermim*, canons of Sens, for the cathedral of that city, were formed of beaten plates of metal fixed on a wooden framing; the figures, also of beaten work filled in with a composition to give them solidity, being afterwards fixed on. This grand work was melted in 1760. Thus we see that the establishment founded by *St. Eloy* had formed artists who, migrating to other monastic and ecclesiastical communities, spread the knowledge of their art both far and wide. Laymen also worked at these and kindred arts.

Suger, Abbot of St. Denis, was the leading spirit of art during the early half of the twelfth century. He rebuilt the Abbey of St. Denis, and is said to have introduced bronze casting, probably by the immigration of Byzantine artists, causing to be cast for it, about 1140, the first pair of gilt bronze doors that had been produced in France. They were enriched with reliefs representing the history of the Passion, the Resurrection, and the Ascension. These still existed in 1706.

Suger was also a great restorer, and in so doing probably injured many previously existing works, as he regilded and re-enamelled the candelabra given to the Abbey by Charlemagne, and the eagle then in the choir.

From 1100 to 1400 the industrious artists of Limoges continued to produce large monuments, chasses, church vessels,

candelabra, &c. of gilt and enamelled copper, but their work gradually declined during the troublous times of the fourteenth century, and eventually ceased, until again resumed in another form under the influence of Francis I. in the sixteenth century, and by the master hand of *Leonard Limousin*.

The earliest monument of Limoges work is that to Geoffroy Plantagenet, "*Le bel*," who died in 1150. It is preserved in the Museum at Mans.

The monument of Henri le Large, Count of Champagne, in St. Stephen's at Troyes, was a noble piece of metal work, richly plated with silver and jewelled, independently of the beauty of its enamelling. This was begun about 1180.

Perhaps still richer was that erected in 1201 or 1202 in the same church to Thibaut III. It also was partly covered with silver plates on a wooden core. The recumbent figure and smaller lateral ones of members of his family were of copper, richly gilt and enamelled. These tombs were pillaged and destroyed by the revolutionists of 1798.

A leaden font, rudely modelled and cast, ascribed to the twelfth century, still exists in the church of S. Evrouet in Normandy.

Not till the thirteenth century, when pointed or so mis-called "Gothic" architecture prevailed, did the metal work of Limoges cease to betray a Byzantine influence.

With the development of this purely northern and eminently graceful style all the sister arts speedily complied, although, occasionally, as in the case of sculpture, not without certain restrictions and adaptations to which they were obliged to accommodate themselves. These had, however, previously existed, the sculpture that had enriched the earlier rounded and transitional architecture having been equally "cabined, "cribbed, confined" by the spaces allotted to such works, and the constrained requirements of architectural rule. A somewhat archaic rigidity of form and figure was the consequence,

that nevertheless harmonized perfectly with its surroundings, and together formed an admirable whole. But, in the course of the thirteenth century, encouraged by the influence of S. Louis, we find a wonderful development of art, and a tendency on the part of sculpture to emancipate herself from such architectural trammels, by an effort at more energetic action and varied disposal of the drapery, and which, after passing through a golden age of mediæval excellence unsurpassed by anything since the most perfect period of Greek art—an admirable material expression of Christian thought and sentiment—ere long degenerated into affected mannerism.

Beautiful iron work was executed, but little of the bronze sculpture, which in larger works was rare as compared to that in stone and wood, remains. The shrine of S. Taurinus in the Cathedral Church of Evreux is an example of metal work of the thirteenth century, and various reliquaries and church vessels, &c. in silver and gilded copper still survive to prove the excellence of the goldsmith's skill at that period.

The tombs of Everard de Fouilloy (died 1222) and Geoffrey d'Eu (died 1236), Bishops of Amiens, in that cathedral are admirable works; the figures are cast in high relief upon a slab, which is supported at the angles and sides by six lions; a gracefully decorated niche is above the head, and small figures of angels holding censers are at the sides.

Some others, in similar taste, were in the crypt of St. Denis.

These works appear to have been cast, and differ materially from the manner of those worked by the artists of Limoges, who adhered to the method of affixing beaten plates upon a wooden core.

Among their larger works may be mentioned the tomb of Alix Duchess of Brittany (died 1220) and her daughter; those of John, second son of S. Louis (1247), at S. Denis, and of Blanche of France (1243).

Perhaps the latest of the Limoges tombs, still preserved to

France, is that in the Louvre, the recumbent effigy of Blanche de Champagne (1283), wife of John I., Duke of Brittany. It is of beaten and gilt copper plates upon an oaken core, the pillow, &c., enamelled; the head also is *repoussé*.

The tomb of Walter de Merton, Bishop of Rochester (1277), was by "Johannes Limovicensis."

The tomb of William de Valence, in Westminster Abbey, is also supposed to be by a French worker of this century (1296).

Of the many early monuments in bronze formerly to be found in the cathedrals and churches of France, but few remain; war, revolution, and fashion have destroyed all but some half-a-dozen. The fine tomb of Thibault d'Heilly (died 1204) was sold as metal from the Church of the Celestins at Amiens, by the Prior Houlier in 1635, who said a mass for the bishop's soul, in gratitude for the 472 livres which it realized! That to Jean Chollet the Cardinal (died 1292), in the Abbey of St. Lucien at Beauvais, was sold to repair the church; the effigy was of silver. In the cathedral were ten bronze tombs and brasses. In Nôtre Dame and other churches at Paris; at Noyon, Angers, Chartres, Beaupré, Braine, Poissy, Rouen, St. Denis, Vendome, Villeneuve near Nantes; at the Abbey of Chadlis, at La Joie near Hennebon, at the Thailifer Chapel near Guéret, at Le Puy, Crépy en Valois, Evron and Evreux, Grandmont near Limoges, at Champagne, Fontaine Daniel, Jouy-en-Brie, and at the Abbey of Ourcamp were sepulchral monuments of enamelled copper, of cast bronze, or incised brass, all of which have been pillaged and destroyed.

At the Abbey of Hautecombe is the tomb of Boniface of Savoy, Archbishop of Canterbury, 1268, the work of *Jean de Cologne*.

Meanwhile, a strong artistic feeling prevailed among all classes, and was exhibited on secular vessels as much as on the objects for church use. Grotesque figures of animals and ima-

ginary creations were contorted into the form, or decorated the spouts and handles, of jugs and drinking vessels.

Specially beautiful was the sculpture in ivory, a material in which that art may be traced and studied almost in unbroken series from a very remote date.¹

The brilliant artistic period of the thirteenth and early fourteenth century in France was succeeded by one of war and internal trouble. A diminution of artistic undertaking, less numerous works and those of less excellence, resulted, and sculpture in so valuable a material as bronze was comparatively rare.²

The purer Christian art had faded out, and an interval of small activity was replaced by the current of the revival, which, encouraged by Charles VIII., Louis XIII., and their courts, flowed in from Italy.

That period of transition had felt the influence of Flemish taste, which continued to hold its sway during the fifteenth century; but there was but small revival of larger undertakings in our material. Of these few remain, the iconoclastic spirit of religious reformers and political revolutionists having encouraged spoliation of what war and the foe had spared, the enormous wealth in precious and artistic objects, so richly adorning the great churches and conventual establishments of France.

The grand altar at Nôtre Dame, Paris, was a rich piece of metal work, ruthlessly destroyed.

The incised monumental slab to Marshal Formier, 1513, is still at the Abbey of St. Junien near Rochechouart.

At Troyes was a brazen cross, some 36 feet high, erected in 1495, but afterwards broken up.

Admirable as had been the development of French sculpture in stone and in ivory during the thirteenth and earlier years of

¹ Consult Mr. Maskell's Catalogue of the Ivories in the South Kensington Museum, and that by Professor Westwood.

² See Labarte, for Lists of the Goldsmiths', &c. of the 14th century.

the fourteenth centuries, her native artists were but weak during the fifteenth; that Flemish influence, already prevailing, continued its power, mingling with the stream of Italian *renaissance*. The new style became fully established through the encouragement given to Italian artists by Francis I. in the course of the sixteenth century. Sculpture, moreover, was not so abundant in the fifteenth as it had previously been, and works in bronze were few; excellent woodwork was produced, as choir stalls, &c., but monumental sculpture was for the most part in marble. During the following century we find an abundant school of able artists working for the most part on secular or monumental erections, under the powerful patronage of the luxurious court and wealthy nobles of Francis I.'s reign.

The influence of *Cellini* upon *Jean Goujon*, the leading French sculptor of that period, is distinctly shown in the marble group of Diana with the stag, by the latter artist, which is preserved in the Louvre. *Germain Pilon*, on the other hand, was a follower of *Primaticcio's* manner.

We must, however, confine ourselves to bronzes; of these, not all are by native sculptors, although the admirable castings executed by French founders under the supervision of *Primaticcio* are worthy of all praise.

By *Germain Pilon* is a bronze rilievo in the Louvre representing the dead Saviour mourned by His disciples. By him also is the kneeling figure of René Biraque in the same Museum. The monument to Henry II. and Catherine de' Medici at S. Denis is an important work by the same artist (1564-1583), the kneeling bronze statues upon this are admirably modelled, but in a somewhat conventional manner, as are also figures of the cardinal virtues at the angles, ascribed to *Ponzio*.

Fremin Roussel also worked at that monument.

Barthélemy Prieur executed the fine bronze figures of Peace, Abundance, and Justice now in the Louvre, and which

formed part of the tomb of the Montmorency. By him also are two recumbent figures, half-size, in that collection.

From this period we find that France takes an important place in the production of artifice works in bronze, but the influence of the Italian school continues to be felt, although modified by a French manner.

Cast from the marble by *P. Bontemps* are bronze bas-reliefs of battles from a monument to Francis I.

By *Simon Guillain* (1581-1658) are three bronze portrait statues in the Louvre, executed about 1648, and representing Louis XIV., when ten years old, with his father and mother; they formed part of a monument on the Pont au Change, other portions of which are in that Museum.

By *Guillaume Berthelot*, 1640, is a figure of Fame, of life size, in bronze.

There also is a fine bronze bust of Pierre Séquier, the Chancellor, by *Jacques Sarrazin* (1588-1660).

Various French sculptors were working in Italy under *Bernini's* schooling, or adopting and exaggerating his meretricious style at home; of such were *Pierre Legros*, *Teudon* and others.

François Anguier (1604-69) executed the bronze bas-reliefs in the Louvre, that had enriched the bases of De Thou's and of Henri de Loqueville's monuments.

In the Louvre also is an equestrian statuette of Louis XIV. by *François Girardon* (1628-1715)—whose compositions, like those by *Pierre Puget*, were after *Bernini's* manner—the finished model for the large work that stood in the Place Vendôme, and was destroyed during the great revolution.

Finer, however, is that at Windsor Castle, having the base and its supporting figures.

In the Louvre are two bronze groups, models of his large works at Versailles, the rape of Proserpine and its companion.

By *Hubert Le Sueur*, a Huguenot refugee, who worked and died in England in 1652, is the bronze statue of William

Earl of Pembroke, in the picture gallery at Oxford. To him also we owe our finest equestrian statue, that of Charles I. at Charing Cross; cast in 1633.

Charles Antoine Coyzevox of Lyons (1640-1720) was an able artist; he executed the figures of Peace, Fidelity, and Prudence in bronze on the lower part of his great work, the monument to Mazarin, now in the Louvre.

The "*morceau de reception*," representing the Virgin mourning over the body of Christ, by *S. Hurtrelle* (1690), is in the Louvre.

The well-known horses of Marly were the work of *Guillaume Coustou* (1678-1746), and by his pupil *Edmé Bouchardon* (1698-1762) was the equestrian statue of Louis, completed after his death by *Jean Baptiste Pigalle*, and erected on the Place Louis XV.; it was destroyed during the Revolution. In the Louvre is a finished bronze model of this work; another is at Windsor (No. 223 corridor).

Also in the Royal Collection at Windsor are two clever figures of children in bronze, the one holding a birdcage, the other an apple and a bird, by "*Pigalle*, f. 1784."

By *Pigalle* is a Mercury, in lead, cast from the model of one at Berlin executed in marble.

Jean Antoine Houdon (1741-1828), however, did better work; in the Louvre is a bronze bust of Rousseau and a statue of Diana, in the same material, by him. Many of the portrait busts of this time are characteristic and excellent works, although the enormous wigs and head-dresses of the period of Louis XIV. are offensive to the simple dignity of sculpture.

At Strasbourg is the bronze statue of Gutenberg, with bas-reliefs on the pedestal, a work by *Pierre Jean David* (1793-1856), and one of his best productions.

The important bronze works executed for the Gardens at Versailles, those after the antique being castings by the brothers

Keller, are works of great excellence ; the figures of children, &c. by *Aubrey* and *Roger* must not be overlooked.

It is to be regretted that the South Kensington Museum is not richer in the admirable ornamental bronze work, both gilded and dark, that was produced in France so abundantly during the reigns of Louis XIV., XV., and XVI. We allude particularly to the clock cases, furniture mountings, candelabra and candlesticks, mountings to vases of marble, &c., of which so large and so choice a collection is possessed, and has been so liberally exhibited by Sir Richard Wallace at Bethnal Green. Very rich also in similar furniture bronzes, and in groups and statuettes of bronze, both Italian and French, is the Royal Collection at Windsor. In the Louvre are some fine examples, removed from St. Cloud and other royal residences. The excellent modelling and the perfected technical manipulation of many of these works render them examples for the study of the practical bronzist. Good indeed are some copies of these productions, the work of able French metallists of our own day, and few, if any, superior to those executed in London by *Mr. Hatfield*, whose ability as a caster and chaser has descended to his nephew. Many of these works have since passed for original, although far from the intention of those by whom and for whom they were originally made.

The Barker Collection, lately dispersed, contained excellent examples of such modern copies, the work, for the most part, of a French hand, now no more. Among those who produced the originals may be mentioned *André Charles Boule* or *Boulle* (1642-1732) and his pupil *Philippe Caffieri*, a "*fondeur et ciseleur* ;" the metal work on whose cabinets is as important as the inlaying, *Martincourt*, the master, and *Gouthière* (born 1740) the admirable pupil, whose gilt bronze work was never surpassed. His name but rarely occurs on his works ; one fine example, a clock case, is in Sir R. Wallace's collection (the Hertford),

and signed "*Gouthière, Ciseleur et Doreur du Roi, à Paris, Quai Péllétier, à la Boucle d'or, 1771.*"

His work sometimes occurs in connection with models by *Clodion*, &c., and with furniture by *David* and *Riesener*, executed for Louis XVI. and his court. He was followed by *Pierre Philippe Thomire* (1751-1843), whose work, though highly finished and excellent, is frequently modelled in the dry mock classic style of the empire. *Huet*, *Rauson*, and *Toro* an Italian, were also workers of ornamental and gilt bronze.

By "*J. P. Cauvet, sculpteur de Monsieur frère du Roy, 1783,*" are two fine candelabra in the Louvre, supported by figures of Minerva and Fame or Victory.

F. Dumond was an excellent bronzist of the later years of Louis XIV.'s reign, producing admirable figures and groups.

P. Dupetit executed figures of horses, &c. about 1768, while we find the name of *J. C. Delarche* on a group in the Royal Collection, representing Louis XV. raised upon a shield by Roman soldiers, after the model by *J. B. Lemoine*.¹

The pseudo-classic manner, under the influence of the school of *David* and *Chaudet*, that rose upon the ashes of the exaggerated but vigorous art of the old regime, had nevertheless dexterous hands to execute what its followers designed, some of whom had survived the political and artistic vicissitudes of their time.

Modelled by the latter artist, cast by *Cheret*, is a seated figure of Peace, life size, and of cast silver; dated 1806: it is now in the Louvre.

The badly cast reliefs on the column of the Place Vendôme were modelled by *Joseph Bosio* (1769-1845) as was the Quadriga, that surmounts the triumphal arch of the Place Carroufel.

¹ A replica of this group is in the Louvre, and is described by M. Louis Courajod in the "*Gazette des Beaux Arts*," July 1875.

Perhaps the most able but sensuous sculptor of his time was *Jaques Pradier*, a native of Geneva (1790-1852), many of whose works have an extraordinary charm, but do not appeal to the higher mental or religious sentiments.

By *François Rude* (1784-1855) is the clever bronze figure of Mercury in the Louvre.

He also executed the bronze statue to Marshal Ney, which is at the entrance to the gardens of the Luxembourg, and that to Cavagnac in the Montmartre Cemetery.

The statue of Henri IV., on the Pont Neuf, which now replaces that ordered by Marie de' Medici, was erected by public subscription in 1818; it was cast by *Piggiari* after the model by *Lemot*, at a cost of about 13,500*l*.

By *François Joseph Duret* are the very excellent bronze figures in the Louvre of a Neapolitan fisherman dancing the Tarantella; executed in 1833; notable for modelling as for execution as also is its companion figure, a vine-dresser in the act of improvising to a guitar or mandolin accompaniment.

Among the more important bronze works executed in Paris within the present century are the gates to the Church of the Madeleine, cast after the models of the late *Baron de Triqueti* by *Eck* and *Durand*. Their size rather than their excellence of art is remarkable.

A striking and energetic work is the equestrian bronze statue of Richard Cœur de Lion in Old Palace Yard, Westminster, not however faultless in its action or proportions. It was the work of *Baron Charles Marochetti*, *R.A.*, of French parentage, but born at Turin in 1805; nurtured at Paris, schooled at Rome, he worked in his native city, at Paris, and in England where this group was produced in 1851. His equestrian statues of Wellington at Strathfieldsaye and one for Glasgow were executed in Paris. The statue to Lord Clyde in Waterloo Place was his last work. He died in 1867.

Our space does not permit us to do more than allude to the many statues and other works in bronze, both of large size and small, some of great merit, that have been executed in France during the last quarter of a century. Nor can we refer in detail to the excellent ornamental work in varieties of that material, which has been contributed to recent exhibitions by various artists and producers.

CHAPTER IX.

BRONZE SCULPTURE IN FLANDERS, THE NETHERLANDS,
AND SPAIN.

IN Flanders and the Low Countries, an early and remarkable development of commercial and productive industry led to an equal activity in the various branches of metal work. The great centre of this industry, as applied to the manufacture of bronze and latten, was at Dinant, where large quantities of "*grosserie*," objects in that material for ordinary use, were produced, and whence many able workers emigrated to Germany and France.

Among the more important and early works yet preserved is a curious brass font in the Church of St. Bartholomew at Liège. Upon this the subjects in rilievo are executed with considerable artistic power, while the artist's name and locality, and the date are recorded by inscriptions, *Lambert Patros* of Dinant, 1112.¹ In the Museum at the Porte de Hal, in Brussels, is another, having figures in relief representing the Baptism of Christ, &c., and uncial inscriptions, with the date, 1149, and the place of production, *Dionante* (Dinant).² Another, supported on four figures, is in the Hôtel Cluny at Paris.

Sculpture in bronze was, however, but little used. The noble shrines of the Virgin, of 1214, in the Cathedral of Tournay, and that of St. Eleutherius, of 1267, were works rather of the goldsmith's than the bronzist's art.

¹ Didron, *Annales Archéol.*, t. v., wood, *Archæological Journal*, vol. p. 21. xviii., p. 215.

² Figured and described by West-

Abundant as was stone sculpture in that and in the fourteenth century, but little, comparatively, seems to have been executed in bronze.

There is no doubt that the material for all the earlier monumental "brasses," so ably incised by English hands, was imported from the Low Countries and from Cologne; although subsequently of native manufacture.

In France after the decline of that admirable native school of sculpture which prevailed till nearly the middle of the fourteenth century, Flemish influence became manifest, and retained its power until absorbed into the revival, which supervened from Italy.

Carving in ivory was also cultivated with great success and admirable woodwork was executed. Ironwork also attained to the highest excellence in Flanders.

At Tournay was a great school of sculptors in stone. One, *Guillaume du Gardin*, a master, was working there in 1341, when John III., Duke of Brabant, gave him the order for his monument, to be erected in the church of the Franciscans in that city. Ghent and Bruges were also great artistic centres.

Flanders and the Netherlands, indeed, produced a large number of the most able artists in various branches, many of whom still further perfected their studies by a residence in Italy, subsequently executing important works in Germany, in France, and elsewhere. Among those of the fourteenth century, was *Claux Sluter*, by whom is the monument to Philip the Bold, now in the Museum at Dijon, the Moses fountain, and other works in that city.

Although monumental sculpture in bronze during the fourteenth and fifteenth centuries was comparatively weak, the use of incised "brasses" for sepulchral slabs was much adopted. Some of these indeed may almost be classed as sculpture, the effigy of the deceased being executed in very low relief.

Painting was the more ascendant art, works by such masters as the *Van Eycks* and *Memling* declaring to what a degree of excellence it had attained.

Among the more important Flemish brasses that have been preserved to our days are those in memory of Guillaume de Wenemaer and his wife, Marguerite Brunen, of about 1325, in the Cathedral at Ghent; of later date are those in Notre Dame at Bruges, of 1575 and 1581.

Some brasses of Flemish workmanship occur in English churches, as that of 1349 at St. Margaret's, Lynn, in Norfolk; one of 1361 at Newark, in Notts; and fragments of others which have been re-worked by English artists on the reverse side (palimpsest brasses), as those in Mawgan Church, Cornwall.

At Tongres is a brass eagle and stand, the work of "*Johannes des Joses de Dyonants*," 1360, and a candlestick ten feet high by the same artist.

In Louvain Cathedral is a brazen font of the fifteenth century, with a beautiful iron crane for lifting and supporting the cover; also a "grille" to the sacrament-house. At Leau is a brass font and candelabra. Fine lecterns of brass are in some of the churches, as at Leau, Tirelemont, &c., and many others are preserved.

In the Church of Nôtre Dame at Hal, in Brabant, is a brass lectern of the 15th century, and also a font of the same material, cast in 1444 by *Guillaume le Fèvre* at Tournay. Casts of these are in the Museum (Nos. '72'63, '72'65). The candlesticks, ewers, fountains, &c. of latten are quaint in form and ably executed.

The most important work in bronze sculpture executed and in Bruges is the monument to Mary of Burgundy, a work by "*Pierre de Beckere, orfèvre et fondeur de métaux a Bruxelles*," began in 1495, finished 1502. The effigy of that lady, the wife of the Emperor Maximilian, is of gilded bronze, and is a work of truthful beauty; it lies upon the black marble sarco-

phagus, the sides of which are enriched with enamelled coats of arms, &c. The companion monument to Charles the Bold was the work of *Jacques Jongelinck*, of Antwerp, in 1558, and is very inferior.

The sixteenth century produced many able Flemish sculptors and bronzists, one of the most famous of whom was *Gian or Giovanni Bologna*, whose art was developed in Italy, and to whose works we have referred in the Italian section of these introductory notes. *Pietro Francavilla* and others also studied in Italy, producing works of great ability in that and other countries.

At Augsburg are the noble fountains in the Maximilianstrasse, quite Italian in design, and the workmanship of Flemish artists of the school of *Giovanni Bologna*. The earliest, that known as the Augustus fountain, is the grander, and was cast in 1593 by *Hubert Gerhard*. It is a noble pile surmounted by the statue of Augustus, and adorned with female terminals, dolphins, river gods and goddeffes, &c. in bronze.

Hubert Gerhard also worked at Munich, where he produced the St. Michael, a colossal figure on the façade of that saint's church, after a design by *Peter de Witte*. A group, now in the bronze foundry at Munich, representing Mars and Venus, was also cast by him for the Castle of the Fuggers at Kirchheim.

By *Adrian Fries* or *Vries*, an admirable worker in bronze, born at the Hague in 1560, is the fountain of Mercury, executed previous to 1594, on which the figure of Jove's messenger, the idea of which is derived from the model by his master, is arrested in his upward flight by Cupid, who fetters his right foot.

By *Adrian Fries* also was the Hercules fountain, in 1599, a work of greater beauty than the former. It is surmounted by a figure of Hercules, who is slaying the Hydra at his feet; on the sides of the pedestal are Naiads holding urns, from which the water pours, while between are children riding and sporting with swans, which throw water from their bills.

A smaller fountain, on which Neptune is the principal

figure, may also be a work from the studio of *Fries*, or perhaps by his hand, and is assuredly of the same school.

In the Louvre is a group representing *Psyche* carried by *Mercury*, made for *Rudolph II.* at *Prague* in 1595 by the same sculptor, a somewhat strained and elongated composition. (Cast, No. '65.48.).

In the Royal Collection at *Windfor* is a bas-relief, the subject of which is *Rudolph II.* on horseback, surrounded by the sister arts, *Philosophy* and emblematical figures. It also is probably the work of *Adrian Fries*. In the same collection is a fine group, *Achilles* carrying off *Briseis*, signed with a monogram composed of the letter *F* within an *A*: it is probably the work of *Franz Aspruck*, a goldsmith of *Brussels*, who worked at *Augsburg* about 1598-1603.

Peter de Witte (*Pietro Candido*) did much work for the *Electeur Maximilian I.* in designing and superintending the bronze castings which were executed by the German caster, *Hans Krumfer* of *Weilheim*, during the first quarter of the seventeenth century.

Of these the more important are figures of the *Cardinal Virtues* in front of the "Residenz" at *Munich*, and that of the *Virgin* on its façade; the latter a work of considerable excellence.

In the courtyard is the large fountain, about which are many fantastic animals and some allegorical figures ably modelled (Casts, Nos. '65. 85 to 92), and a statue of *Otto von Wittelsback*.

A smaller fountain in bronze is in the grotto, having a surmounting figure of *Perseus* (Cast, No. '67-55), derived from that by *Cellini*; other bronze figures are in the garden. In the *Frauenkirche* at *Munich* is the grand monument to the *Emperor Ludwig*, consisting of a sarcophagus, surmounting the original tomb slab already referred to. Figures of *Wisdom* and *Valour* guard the imperial crown upon the lid, while youthful angels sustain shields of arms at the angles. Four warriors kneel

beneath in complete armour and holding standards, while the bronze figures of Dukes Wilhelm V. and Albrecht V. stand at the sides of the tomb, which was completed in 1622. These statues are finished with the greatest nicety of detail, although somewhat stiffly realistic.

Also at Munich, on a column in the Marienplatz, erected in 1638, is a fine figure of the Madonna, conceived in the same spirit as that on the façade of the palace, and probably by the same Flemish modeller.

"*Il Fiammingo*," *François Duquesnoy*, was a native of Brussels (1594-1644), and an artist of great ability. He is particularly excellent in his representation of children, and for the admirable delicacy and softness that he imparted to the flesh. Some figures after his models were produced in bronze, as the well known fountain, the "Manneken-pis" at Brussels; his works in ivory are renowned, and he executed some large statues in marble, as the St. Andrew in St. Peter's at Rome.

Martin Desjardins, who worked in France under that name, his true one being *Martin Van den Bogaert*, was a native of the Netherlands (1640-94). Among other works he executed a statue of Louis XIV., formerly standing in the place des Victoires; the base was adorned with bas-reliefs in bronze, which are in the Louvre; and four figures of captives now at the Hotel des Invalides. In manner they are exaggerated and overstrained, but executed with great care.

John Michael Rysbrack, born in Antwerp, 1693, came to England, and, among other works, produced an equestrian statue to William III., which is at Bristol; he died in 1770.

By *Laurent Delvaux* was the bronze lion, until lately so conspicuous an object on Northumberland House. He also made a Venus, in bronze, after the antique, now preserved at Holkham, and other casts in that material from ancient originals. He worked in England about the middle of the last century.

Sculpture in the Low Countries at this period was quite equal in execution to that of the rest of Europe, maintaining her influence, but partaking, at the same time, of all the meretricious manner of the period, and indulging in it to its full extent. *Arthur Quellinus* of Antwerp, a pupil of *Fiammingo*, had however a feeling for art superior to the extreme manner of his day, and did important work in the Town Hall at Amsterdam and elsewhere. We do not know of works by him in bronze.

Excellent ornamental metal work in bronze and brass was produced in the Netherlands, &c. during the last century, the style being for the most part modified by French taste in design and ornamentation.

We have not space to enter into particulars, nor may we refer individually to works in statuary of more recent date, many of which are of great excellence; these modern works may take rank with those of the rest of Europe, the production of *Wilhelm Geefs* being especially noteworthy.

Spain.

Our information, in respect to the native metal workers of Spain, is very indefinite, and the sculpture of that country has yet to be accurately investigated and its history written. Much valuable information is scattered here and there in various works, but more remains to be told.

After the Roman power, that extended so largely in Spain, and her arts had declined, we know little of what prevailed in the Peninsula, or may have preceded the Saracenic occupation of the country, by which Arabian architecture became predominant in its southern portion.

Other influences had also worked in various districts, and from a very early period. Her commerce with Phœnicia

in the exportation of tin, copper, &c., and the existence of Punic settlements upon the coasts of Spain, would leave some mark, less distinct perhaps, than that of Grecian and subsequently of Roman art; these again to be succeeded by that of Byzantium. Personal ornaments, &c., in the style known as Merovingian are also found in Spain.

The earlier Arabian or Saracenic rule was followed by that of the Moors, during which the potter's art was so successfully practised. Throughout each and all of these periods there can be little doubt that admirable work in bronze and other metals was executed in Spain, influenced probably by the immigrant rather than the native artificers.

The fifteenth century saw Flemish and Italian "Renaissance" as the predominant style, executed for the most part by Flemish artists, while from Germany was introduced that taste for carved, gilt, and coloured altar pieces, some of which, modelled with Spanish sentiment and gorgeous in colour, produce a startling, if not so satisfactory an effect upon the eye, educated in a purer school.

Enormous wealth had flowed into the country where, moreover, the church was all powerful. Architecture and the sister arts were abundantly encouraged, perhaps none more so than that of the gold and silver smith. But here again we find that the most important workers in those materials were the members of a German family named *Arphe* or *Arfe*; the first recorded of whom, *Enrique de Arfe*, settled in Leon about 1470. The more valuable works in these materials, and probably some in bronze, were produced by members of this artistic family, and by their pupils; the grandson of the founder *Juan de Arphe y Villafane*, being, perhaps, the most accomplished artist; he was born in Leon in 1535.

At Seville, in the University Chapel, is a fine brass, removed from one of the defecrated churches, commemorative

of Don Perafan de Ribera, 1571, a richly incised work, perhaps of Flemish origin.

The latter end of the fifteenth and early sixteenth century also saw Italian taste exercising a leading influence, and Italian artists working in or for Spain. *Leo Leoni* undertook commissions, and his son *Pompeo* passed some years in that country. Some native Spanish sculptors had perfected their art in Italy during the preceding or early in that century, among whom *Alonzo Berruguete* is famous for his works in the Cathedral of Toledo, &c. Again, we hear of those by *Esteban Jordan*; of *Juan de Juni*; of *Hernandez*; of *Alonzo Cano* (1601-1667); of *Martinez Montanez*; and of *Pedro Roldan* (1664-1700); Spanish sculptors, all of whom worked, more or less, under the influence of the Italian manner, but with a Spanish sentiment, and, by the artists of later time, not without exaggeration in attitude and expression.

But of purely native works in bronze of the fifteenth and sixteenth centuries we know very little. Doubtless some were produced of the smaller kind, but it is more probable that the productions of Flanders and the artistic bronzes of Italy supplied the demand from that class of society which was surrounded by luxury and splendour. Admirable arms, plate, and jewellery were wrought by Spanish hands, and the kindred art of the bronzist was surely not unknown, but it seems to have taken a secondary position, and its history is, as yet, but little known.

Of later time we have on either side of the high altar in the Cathedral of Santiago, pulpits richly adorned with reliefs and ornaments in bronze, the work of *Juan Bautista Celma*, about 1600. The great candelabrum, known there as "el Tenebraijo," in the Cathedral at Seville, was the work of *Bartolomé Morel*, who also cast the large figure of Faith that surmounts the Giralda Tower and acts as a vane. We have already

referred to *Torregiano's* figure of St. Jerome, a small statuette similar to which, and perhaps cast from the wax study, is in the South Kensington Museum (No. 251. '64.).

Costly and overloaded ornaments, and vessels of gilded metal, in the most exaggerated *rococo* taste, are met with in Spanish churches, &c. ; but long continued wars following upon the French Revolution, and an unsettled state of government and of society since, retarding the progress of commerce and of the industrial and finer arts, have left that noble country sadly behind her European sisters.

CHAPTER X.

BRONZE SCULPTURE, &c. IN ENGLAND.



IN an earlier chapter we referred to the technical excellence of bronze implements, the productions of our prehistoric forefathers; those characteristics of thorough workmanship, high finish, and accuracy, have since prevailed in all the metal work of British handicraft or manufacture. In no country have these qualities been surpassed, and in few have they attained an equal perfection; in none where such an amount of such good work has been produced. But it is of a mechanical, rather than an artistic excellence that we may boast, and although our castings may be perfect, free from flaw or grit, we may not claim a forward place in the arena of the plastic arts. They are hardly native to us, and although some of our painters and engravers have been unsurpassed in "genre," and in the representation of natural scenery, sculpture has not attracted so many native votaries, nor inspired them with the highest qualities of invention or of plastic power. Neither do we believe that works of sculpture are so attractive or so comprehended by us, as a people; they do not appeal to us, in smaller or in larger form, as they do to more southern and continental nations; colour is more to us than form, and painted rather than modelled surface. Probably from its sombre tone, bronze has not been a favourite material in England, and although we are so rich in royal effigies of that metal, they were, with few exceptions, gilded. Of sculptors in marble we may, however, justly feel proud of some few names well forward in the ranks of excellence.

Notwithstanding the Roman occupation and its civilizing effect during some four and a quarter centuries, it did not impart to us the art creative spirit and desire, which that people had adopted from other and more gifted nations. But we had among us good bronzists and enamellers, and Celtic workers in gold, unsurpassed even by Etruscan hands. Some among the rude Saxon hordes, who swept from before them all that remained of Roman institutions, were metal workers of no mean ability. But Ireland also had a strong influence upon our arts and civilization in post-Roman times, and before the Norman invasion England had many able workers in the precious metals, whose craft had been imported or improved through Teutonic and Byzantine influence.

The curious and characteristic sculptures of the tenth and eleventh centuries at Chichester Cathedral bear some impress of the antique manner. The font at Winchester and the reliefs at Shobden, as also the Prior's Gate at Ely, are native works in stone. Others succeed, and recumbent figures of knights and churchmen were flimsily fashioned in stone and Purbeck marble. Except in rarer instances, monumental effigies on tablets of metal were engraved or incised, rather than fashioned in relief, as was the case in Germany, the country where these "brasses" seem to have originated. In England they were extensively adopted by all the middle and higher classes of society, and their production would seem to have developed to a greater extent than in Germany or even in the Low Countries. The brass or latten plate, first imported from Germany and Flanders, and known as "Cullen (Cologne) plate," was subsequently manufactured in England. In no country are these memorials so numerous as with us, and it is impossible to rate their archæological value too highly as memorials of the manners, dress, architecture, &c. of former times, and their importance as genealogical and historical records, for sometimes "their witness lives in brass," and that alone.

Their use extended from the twelfth century, and has never since entirely ceased, a revival having again taken place within the last few years.

We have said that "brasses" had their origin in Germany; the enamellers of Limoges, however, produced numerous memorial slabs of enamelled copper in early time, the oldest yet preserved, being, that to Geoffroy Plantagenet, 1150, already referred to, and now in the Museum at Le Mans.

The addition of enamelling to monumental effigies and to brasses was not unfrequent, but always upon copper plates. In Rochester Cathedral was the tomb of Bishop Walter de Merton (1277), an enamelled work destroyed by the Puritans.

The earliest "brass" recorded in England was that of Simon de Beauchamp of 1208; the earliest still preserved is that to Sir John d'Aubernoun (1277) at Stoke d'Abernon in Surrey; and one other of that century, 1289, to Sir Roger de Trumpington, at Trumpington, near Cambridge. Perhaps the latest, previous to the recent revival, is in St. Mary Cray Church, Kent, of 1776.

Occasionally it was the habit to use brasses a second time, without fresh casting; the plate was generally turned, the effigy, &c. of the person to be recorded being incised on the reverse surface, the engraving being adapted to the form. Some such are in England, having on the reverse portions of earlier Flemish workmanship; they are known as "palimpsest brasses." Occasionally the original face was used, the engraving being altered and adapted for the new claimant for monumental honours.

The composition of a brass of 1504 on analysis was found to contain, copper 64, zinc 29.5, lead 3.5, tin 3.

English brasses are formed of separate pieces shaped to the outline of the figure, &c., and inlaid to an even surface on a slab of stone. Foreign brasses, on the other hand, show less

economy of metal ; the large quadrangular plate, formed of pieces neatly joined together, being covered with richly designed architectural incised ornament, surrounding the effigy.

The engraving on the larger number of English brasses was certainly the able work of British hands ; but it is a curious fact that, with the trifling exception of a few initial letters, no names of individual artists have been recorded by their own chisel. It has been suggested that, as the number of these works was so great, they may have been produced by the members of various guilds ; if so, probably of silversmiths and those who produced the angle plates and clasps for choir books and other kindred objects for ecclesiastical use.

But the names of these early artists are not recorded, although it is reasonable to suppose that the founders of some of the royal effigies were also makers of brasses ; nor can we feel assured, although it is probable, that certain bell founders and lateners of the fifteenth, sixteenth, and seventeenth centuries, whose names we know, were also producers of these fine incised memorial slabs. Among them are *Roger of Beccles* in 1411 ; *Richard Brazier*, a bell-founder, of Norwich, who died in 1513 ; *Silvanus Crue*, 1658 ; and *William Vaughan*, 1671, who executed the finely wrought busts of Lady Mary Mostyn and Lady Sarah Wynne in Gwydir Chapel, Llanrwst, Denbighshire. *Edmund Colpeper* signs a work at Pimperne in Dorsetshire, "fecit, 1694." This last is of great elaboration, denoting a goldsmith's rather than a latener's hand.

We have already ventured to express the belief that representations modelled in relief, or in the round—sculpture—has never been so highly esteemed, nor is it so native to England as the sister art of design, painted, drawn, or engraved representation on the flat surface ; and the fact that incised brasses were so abundantly produced and so generally adopted for monumental purposes in England, during the long period of five centuries, in preference to sculptural effigies, and in so much

larger number than on the Continent, would seem to strengthen that assumption. Some 4,000 English brasses are still preserved, while probably at least as many more have been destroyed. In Belgium there are about sixty-three, in Germany perhaps one hundred.

As first observed by Strutt in his "Dictionary of Engravers,"¹ there is great probability, that, from the finer of these incised brass plates, rather than from the silvers prepared for niello by later artists—the admirable goldsmiths of Florence in the fifteenth century—the first idea of engraving took its rise; although the happy thought of printing numerous impressions from such works did not immediately occur to their producers.

Ivory carving in England—sculpture in miniature—was comparatively rare; abundant and admirable as are those of the thirteenth, fourteenth, and fifteenth centuries in Germany, Italy, and France, the same art does not appear to have commanded much favour in England, for although our museums contain examples of great delicacy of sentiment and admirable execution, which may with every probability be ascribed to English hands, they are seldom to be met with.

Of early sepulchral effigies in the round, cast in bronze or a kindred alloy, we have in England some of the most remarkable in point of art and of historical interest. Not all, however, are the productions of English sculptors, although native metal and marble workers aided materially in their completion.

William of Gloucester, a goldsmith of the middle of the thirteenth century, cast a silver figure of Catherine, the infant daughter of Henry III. (died 1257), long since lost from her tomb in Westminster Abbey, probably the first work of the kind executed in England. In 1271 the heart of his murdered

¹ Vol. i. p. 16.

nephew, Henry, was placed in a golden cup by the Confessor's shrine.

To Gilbert de Clare was an image of silver in Tewkesbury choir (*Gough*).

We must not, however, fail to bear in mind that during the course of the thirteenth century, numerous sepulchral effigies of knights in armour, of ladies, and of bishops were ably executed in Purbeck and other stone, probably by British hands. The Temple Church, Salisbury, Durham, Winchester, Gloucester, and other cathedrals and churches, may be referred to as containing examples of this class of sculpture of which probably an even larger number has been destroyed.

Until the close of the preceding century the figures were but rudely and stiffly modelled, but the influence of Henry III. and of the various foreign artists introduced by him—among whom probably were some sculptors—for the enrichment of the Confessor's shrine and other works in Westminster Abbey, had greatly developed the plastic and other arts.

Thus we find that the tomb of King John (died 1216) at Worcester is greatly in advance of earlier work, the life-like effigy denoting the chisel of an able hand.

The broken and neglected, and since maltreated tombs of Henry II. (died 1189) and of Eleanor of Guienne (died 1204) are at Fontevrault, doubtless the workmanship of French hands. There also, is one to Richard of the Lion Heart (died 1199), whose other effigy is still at Rouen; John's Queen, Isabella of Angoulême (died 1218), is also at Fontevrault, while that to Berengaria, the Queen of Richard (died 1219), is now in Le Mans Cathedral, brought from the Abbey Church of L'Espau.

It is indeed, much to be regretted, that these effigies, from beneath which the royal dust has long since been scattered, should have been "restored" and bedizened with garish colour, before placing them together in a corner chapel of the now prison church at Fontevrault.

The sculpture on the façade of Wells Cathedral, that at Croyland Abbey, at Peterborough, Lincoln, and Lichfield, and the work of *William of Ireland* and *Alexander of Abingdon* on the Eleanor crosses, must also be referred to as proving the ability of some of our native artists, an excellence of style and execution that continued during the earlier half of the following century, during which, and subsequently, we find alabaster more frequently used.

The beautiful monument to Queen Eleanor¹ (died 1291) in Westminster Abbey, around which one hundred wax lights were to burn on every St. Andrew's Eve, is one of the finest sculptures of this period; the effigy of gilt bronze, a work of great purity and truth in conception and in execution. The head rests upon two cushions diapered in gilding with the arms of Castille and Leon, and above is a richly wrought canopy of tabernacle work; a slab of bronze, diapered with gilding like the cushions, forms the top of the altar tomb, beneath the recumbent figure, and bears the inscription in Lombardic lettering on its edge; shields of arms in metal adorn the sides. The marble or stone work was executed by *Richard de Crundale* in 1291; the bronze effigy was by *Master William Torell or Torel*, goldsmith and citizen of London, for work upon which he received fifty marks in 1291; it was completed in the following year.

By *Torell* also, and about the same period, was the effigy of Henry III. (died 1272) in gilded bronze, upon the tomb, richly inlaid with mosaic and with slabs of porphyry and serpentine, next to that of Queen Eleanor, a work also of great excellence in modelling and technical execution, and like it not entirely in the round. Henry's heart was conveyed to Fontevrault.

It has been distinctly stated that *Torell* was of Italian birth or origin; but, on the other hand, it has been shown that lands

¹ Cast in Museum, No. '58. 277.

were held in Lincolnshire by one Torel as stated in Domesday Book, and that the name *Toroldus* also occurs in reference to holdings in Suffolk and Essex. Again we find one William Torel, son of William Torel just deceased, is recorded in "*Excerpta e Rotulis finium*" 6th Henry III., 1222, as holding lands in Essex and Hertfordshire. It may perhaps be inferred that the artist of the tombs in question was of another generation, English born, of this same stock, of the Italian origin of which the name and the artistic excellence of his sculpture would be presumptive evidence.

Torell also executed effigies of the Queen for tombs placed over her viscera in Lincoln Cathedral, and over her heart in the Church of the Blackfriars in London, both of which were destroyed. The figures were made after wax models, and cast at the burial ground of the Abbots of Westminster. The metal, 1,700 pounds, cost 21*l.* 13*s.* 8*d.*, and 350 gold florins were purchased of Lucca merchants for use in the gilding.

Master Thomas Hokyntone did the wood work, and the painting was executed by *Walter of Durham*.

Master Thomas of Leghtone made the *ferramentum*; that round Henry's tomb was by *Master Henry of Lewes*.

William, the Paviour did his portion of the work.

Some of the small figures for the sides of the Blackfriars and Lincoln tombs were modelled and cast by *William of Suffolk*. Others were by *Master Alexander of Abingdon*; and again some were modelled in wax by *Dennynge de Reyns*, probably a Frenchman.

The monument to Grosseteste, Bishop of Lincoln (1253) "had an image of brass over it."

Next in date, and the only monument of its kind still remaining in England, but not of English workmanship, is the tomb at Westminster of William of Valence (1296). It is by artists of Limoges, a stone altar tomb, surmounted by one of wood, with niches in the sides formerly enriched with statuettes,

and on which still lies the recumbent effigy, of wood, plated with copper, gilt, and richly enamelled, but inferior in modelling to the work of *Torell*.

We have already referred to the tomb of Walter Merton, Bishop of Rochester, the work of *Magister Johannes Limovicensis*, and we know that at that period much enamelled work in vessels, coffers, &c. was imported from France into this country under the influence of the Court, and that English goldsmiths, able of their craft, and much patronized during the reigns of Henry, of Edward II. and III., and Richard II., also acquired and practised the art of enamelling.

These men worked not only in the more precious metals, but vessels of various kinds were fashioned in bronze and latten, and occasionally inscribed in Lombardic and subsequently in "Gothic" character. One such is inscribed, *Vilelmus Augetel me fecit*.¹

Edward the Third's (died 1377) tomb in Westminster Abbey was probably the work of *Torell's* pupils; the face of the effigy perhaps cast from a mould of the features; but it has not the excellence of the master's work, and the remaining smaller figures on the sides are still less admirable. Enamelled copper shields, blazoned with the royal heraldry, also adorn the lower tomb; on either side of the effigy are piers with niches containing angels and supporting the rich canopy above the royal head.

In Canterbury's glorious Cathedral is the tomb of the Black Prince (died 1376). The somewhat stiff, but ably modelled and highly elaborated cast and gilt bronze figure, in full relief, lies on its side, the face calmly expressive, the figure in chain armour; some of the details are enriched, the crown with jewels, the sword girdle, the spurs, &c. enamelled, as are the armorial shields and mottoes affixed upon its sides. We do not know

¹ Archæologia, 14; others in Arch. Journal, &c.

who was the able bronzist, but the work by some authorities is supposed to be foreign.

We next have the tomb of Richard II. and his Queen, Anne of Bohemia, with their iconic effigies, executed during the king's lifetime by *Nicholas Broker* and *Geoffery Prest*, copper-smiths of London, "images, likenesses of the king and queen, of " copper and laton gilded." These figures, again, are cast in high relief rather than in the round, and are affixed to a bronze slab covering the marble altar tomb. Like the other tombs at Westminster the marble work and ornamentation have been sadly defaced, but the effigies are remarkably preserved.

The brasses to Robert de Waldeley (1397) and to Alianor de Bohun (1399) in Westminster Abbey are noteworthy; also the brass figures of a man and wife, of life size, in the chancel at Ingham.

Many fine works in alabaster were executed during the course of these centuries, and it became a favourite material for monumental sculpture in England as in Continental countries.

The Lancastrian house did not develop or encourage the higher arts in England, and during the period of its power, native art seems to have been on the decline; nor indeed until Flemish influence became dominant, did sculpture and metal work revive from the rigid and coarsely executed productions of their sway.

No lack of liberality, however, was shown in the erection of the monument to the fifth Henry, the wooden core of whose effigy, stripped of its covering silver plates and its massive head, cast in the same metal, is all that is left to us by robbers of the time of the Reformation.

Perhaps the finest work in stone sculpture of this period in England is the tomb to Lady Arundel, at Chichester, it is, however, of the earlier years of the century. Wykeham's tomb at Winchester is also noteworthy.

At Warwick is the grand tomb of Earl Richard Beauchamp, who died in 1439. It was the work of English hands, *John Effex*, the marbler; *William Austin*, the founder; *Thomas Stevens*, the coppersmith; who engaged to execute the work, on the 13th June 1453, "of the finest latten," that is, "to cast " and make the image of a man armed," and "fourteen embossed images of lords and ladies in divers vestures called "weepers." But, as in too many other instances, the means and the material were at hand, but the art was wanting; pretentious and grand in design as this monument was conceived, the modelling and execution of the figures are but poor and careles.

The gilding and engraving was by *Bartholomew Lambespring*, a Netherlander.

With Henry VII. we enter the sixteenth century, when the Italian renaissance was casting its influence far and wide. His will, dated in 1509, gives full instructions for the erection of his monument, the effigy upon which we have already referred to as the work of *Torregiano*. The tomb, however, is surrounded by a "brass gate in the manner of a closure of copper " and gilde," which was begun during the king's lifetime and before the casting of the effigy. "*Humfray Walker*, founder, " and *Nicholas Ewen*, coppersmith and gilder," were employed, and all this portion may probably have been the work of English artists. It is adorned with statuettes in niches, but of very inferior modelling and workmanship to the effigies and statuettes upon the tomb, the style of which denote the Italian master's hand.

We have also referred to the beautiful tomb, by the same sculptor, of Henry's mother, Margaret Countess of Richmond, in Westminster Abbey, the inscription upon which was from the pen of Erasmus.

Torregiano is said to have executed a bronze effigy of the Earl of Derby for Ormskirk Church, Lancashire.

During the following reigns we find painting and orna-

mental design mainly under the pencil and teaching of *Hans Holbein*; sculpture by Florentine artists already recorded, while some Flemish influence supervenes; noble tombs were executed in marble and alabaster, as that to Sir Giles Daubeney in Westminster; to the Countess of Hertford in Salisbury Cathedral; to Queen Elizabeth (by *Maximilian Poutram*), and Mary of Scotland, &c., &c. Braffes were still and more abundantly used for sepulchral record, incised for the most part by able English hands, who also produced good examples in the various forms of the jeweller's and silversmith's, the worker in brass and copper, and the smith's crafts; but in design they were, for the most part, subservient to foreign influence. So, indeed, it continued, more or less, during the period of the Stuarts and of Cromwell. Instance *Le Sœur* and *Grinling Gibbons*, *Simon, Van Vianen*, &c., &c.

By *Nicholas Stone*, a famous sculptor, are the figures of Sir George Villiers (died 1605) and his second wife in St. Nicholas' Chapel at Westminster. There also, in Henry VII.'s chapel, are two huge monuments, typical of the grandiose but bad style of the seventeenth century, the details of which are executed with care and ability. That to George Villiers, Duke of Buckingham, murdered in 1628, was erected in 1633, and is rich in gilded metal and elaborate marble work above, beneath, and around the recumbent effigies; the other, still more pretentious, is in memory of the Duke and Dukes of Richmond, 1623; the gilt recumbent effigies, on a richly ornamented base beneath a baldachin of open gilded metal work, sustained by bronze allegorical figures at the four angles, and surmounted by a gilded one of Fame.

By *Grinling Gibbons* (1648-1721), the celebrated wood carver of Dutch origin, was the bronze statue to James II. in Whitehall Yard; it was set up in 1685.

The portico of Drury Lane Theatre is enriched by a leaden figure of Shakspeare cast by *Sir Henry Cheere*, "the leaden figure man at Hyde Park Corner," after a model by his

master, *Peter Scheemakers* (1691–1770), by whom also was the statue in bronze to Edward VI. at Guy's Hospital. By *Cheere* also were cast some bronze busts of eminent fellows of All Souls' College, Oxford, and the statue of Christopher Codrington, the founder of the library in which they are placed.

The equestrian statue of the Duke of Cumberland, in Cavendish Square, is also by *Cheere*.

By *Francis Bird* (1667–1731) was the bronze figure of Henry VI. at Eton College.

He worked, under *Sir Christopher Wren* at St. Paul's, executing the alto-relievo in the pediment representing the conversion of that saint; the statue of Queen Anne, and other works in stone.

John Van Nost, an Englishman, but of Dutch family, worked in Ireland from about 1750 to 1787, where he produced the equestrian leaden statues of William III. and George II. in College and Stephen's Green.

William Tallmache or *Tollemache*, about 1812–1815, modelled small figures, groups, &c. for casting in bronze, having gained the gold medal in 1805 for a group of Prometheus chained to the Rock.

Although open to criticism in the conception and surroundings of its principal figure, the group in bronze at Somerset House, by *John Bacon*, *R.A.* (1740–1799), perhaps the most talented and purely English sculptor of his time, is very ably modelled; it represents George III., with a fine recumbent impersonation of Father Thames, and is one of the few satisfactory monuments in this material with which London is, but so poorly, furnished; the noble statue to Charles I. always excepted.

By his second son, *John Bacon* (1777–1859), was the equestrian bronze statue of William III. set up in St. James's Square in the year 1808.

A leaden equestrian statue of George III., cast under the direction of *Joseph Wilton*, *R.A.*, after a model by *Beaupré*, was formerly in Berkeley Square.

William Pitts (1790–1840) was a clever modeller, who produced many figures, groups, reliefs, and models for silver work, in which he also was an able manipulator. Of monumental bronzes by him we find no distinct record.

In Cavendish Square is a bronze statue of the Duke of Portland's third son, Lord George Bentinck, larger than life size, the workmanship of *Thomas Campbell* (1790–1858).

The larger number of bronze statues erected in public places of London during the present century were works by *Westmacott* and *Chantrey*.

By the former, *Sir Richard Westmacott* (1775–1856), are the "Achilles" in Hyde Park, a figure almost copied from one of those antiques on the Monte Cavallo at Rome, known as Castor and Pollux; a statue to the Duke of Bedford in Russell Square; of Ch. J. Fox, in Bloomsbury Square; and that to the Duke of York, surmounting the column at the Carlton Steps; that to Canning in the New Palace Yard, Westminster, was the work of his son, *Professor Westmacott, R.A.*

By *Sir Francis Chantrey* (1781–1842) are the bronze statue of William Pitt in Hanover Square; the ill-conceived equestrian statue of George IV., at the north-eastern angle of Trafalgar Square, and that to the Duke of Wellington at the Royal Exchange.

Patrick McDowell, R.A., of Belfast (1799–1870), was an able artist; by him are the bronze statue to the Earl of Belfast, erected in that city in 1856; and one to Viscount Fitzgibbon, for Limerick, in 1858. He produced some other works in bronze for the Houses of Parliament, but his marble group, emblematical of Europe, at the base of the Albert Memorial, is perhaps his most important work.

The figure of Thetis, a bronze, was the work of *William Theed, R.A.* (1764–1817), who produced various models of groups, vases, &c. for Messrs. Rundell and Bridge, the silversmiths, working for them during the course of fourteen years, and exhibiting at the Royal Academy. *Ed. Hodges Baily* (1788–

1867), a pupil of *Flaxman's*, was also employed by that firm as chief modeller. An equestrian statuette in bronze of George IV., at Windsor Castle, is probably his work. He subsequently produced the "Eve" in marble, and other well-known figures and monuments in that material.

The statue of the Duke of Kent, at the top of Portland Place, was by *Sebastian Gahagan*, about 1830.

The equestrian bronze statue to George III. in Cockspur Street was the work of *Matthew Coates Wyatt* (1777-1862), and although open to criticism is not without merit. By him also was the ungainly statue of the Duke of Wellington mounted on his charger, "Copenhagen," that surmounts the arch at Hyde Park Corner. This colossal figure, more important for its size and weight than for artistic excellence, was commenced in 1840, and was the work of three years; over 100 tons of plaster was used for the model, &c.; it is formed in about eight pieces, screwed and fused together, and weighs some 40 tons. The dimensions are,—nearly 30 feet in height; girth of the horse, 22 ft. 8 in.; length from nose to tail, 26 ft.; length of the horse's head, 5 ft.; of each ear, 2 ft. 4 in. It was erected in September 1846, at a cost of about 30,000*l.* Would that the shades of *Verrocchio* and *Leopardi* had inspired the mind and directed the hand that modelled, at such cost, a group, so grand in its heroic subject, so abounding in material and means of execution!

The bronze statue of Lord Herbert, with the bas-reliefs upon its base, by *Foley*, erected in front of the War Office, in Pall Mall, is an able work. So also is that to Sir John Franklin, in Waterloo Place, by *Noble*.

That to Sir H. Havelock, in Trafalgar Square, by *William Behnes*, cannot be considered as successful; nor can that to Sir Charles Napier, on the same unfortunate site, doomed by the fates to modern artistic catastrophe; it was the work of *Adams*.

Central here, in discordant harmony with its surroundings, rises the Nelson Column, grand in dimensions, and boasting a

brazen capital, while on the four faces of its base are rilievo representations in bronze of events in the great hero's life; northward, the Battle of the Nile, modelled by *W. F. Woodington*; southward, the death of Nelson at Trafalgar, by *C. E. Carew*; the figures of life-size, the metallic weight 5 tons; eastward, the Bombardment of Copenhagen, designed by *Ternouth*; westward, the Battle of St. Vincent, commenced by *Watson*, finished by *Woodington*.

At the four angles are couching lions, modelled by *Sir Charles Landseer*, and cast in a mixed metal, said to be bronze; but neither as models, nor in beauty of surface or execution, partaking of those qualities that are characteristic of the capabilities and excellences of that alloy as a vehicle for sculpture.

Vast in dimensions, material, and cost, thankofferings of a willing and grateful people to the memory of our greatest modern heroes, those two huge monuments to Wellington and Nelson, not executed in momentary haste, but tardily, are small indeed and painfully deficient in the one most needful quality, artistic worth.

Why did the spirit of creative sculpture stand coldly by, nor lend her aid for such exalted themes, adding untold value to the nation's gift by the immeasurable and deathless stamp of genius? She could not have been there! Our mechanical and manipulative faculties, well exercised and trained, were ready for the casting and execution of the metal work, but the master artist, so longed for, was fought in vain.

Nor is the "Guards' Memorial" in Waterloo Palace, designed by *Bell*—a group of guardsmen among trophies of cannon, &c., over whose heads Fame or Honour flings away coronals, all in bronze upon a granite pedestal—worthy of the brave soldiers it records.

Let us hope that the fine Gothic Memorial to Albert the Good may mark the period of a new renaissance.

CHAPTER XI.

CONCLUDING REMARKS, REFERENCES, &c.



IN the foregoing chapters we have endeavoured to give an outline sketch of the history of bronze, with some account of its uses and application as an artistic material; this notice, without any claim to originality, is by necessity incomplete, our space not permitting a more finished picture.

Before quitting the subject, we would, however, wish to direct attention to some of the more excellent and interesting bronzes among those described in this catalogue; referring also to other collections, and to some of the more important works upon this large and interesting subject, one so intertwined with the history of art in all periods as to demand extensive and painstaking investigation.

Of the bronzes in the South Kensington Museum, among figures and groups in the round, the following may be considered as specially noteworthy:—

The statuette of St. Jerome, No. 4699.—'59, page 15, of the *quattro cento* period, is of great excellence and rarity.

The Infant Saviour, No. 411.—'54, p. 14; and Cupid blowing a horn, 39.—'67. Both of these are attributed to *Verrocchio*, or at least are believed to have emanated from his studio, and after his design.

No. 475.—'64, a cupid, also under the impress of *Donatello's* school; it has been the prominent figure of a fountain.

Of later time, but remarkable for its careful execution and artistic feeling, is the figure of Ceres, No. 85.—'65, p. 20.

Among smaller objects, in the round, the little Minerva, No. 257.-'64, p. 15, is worthy of study ; as also the fragment, No. 7237.-'60, p. 12, a dragon engaged with two men. Of later time the figure of a satyr, that has supported a tazza, No. 3002.-'56, p. 24, is a clever model.

Of busts, the two grand works in the *Bernini* manner, that of Innocent X., No. 1088.-'53, probably by *Algardi* ; and of Alexander VIII., are full of individuality and power.

Among the bas-reliefs of larger and smaller size we have a more extensive field. And here perhaps is the proper place to direct attention, in the study of renaissance sculpture, to the great excellence and the characteristic qualities of that numerous class of smaller bas-reliefs, known as plaques, and by French connoisseurs as *plaquettes d'Orfèvres*, works of the fifteenth and the sixteenth centuries.

During that period bronze was so favourite a vehicle for art, that the great sculptors and goldsmiths of the day devoted their talents to the production of even small objects of utility and ornament in the classic metal. Lamps, candlesticks, ink-stands, small statuettes, medals, were not only designed but fashioned and finished by themselves. Those small bas-relief plaques (of which there are many in this collection) display composition and execution that deserve particular attention. They form, indeed, an epitome of the sculpture of their age, parallel to the ivories of the preceding centuries. It is probable that many were originally worked in the precious metals, casts being also taken at the time in bronze. They were designed for many purposes, as paxes and tablets for religious use, as the reverse of medals, pommels of swords, the backs of large watches, panels for caskets, cabinets, &c. ; some also were cast from seals and engraved crystals.

As in our day, the photographic "carte-de-visite," and, in the last century the finished miniature, recorded the features of relatives and friends ; so in the fifteenth and sixteenth centuries,

when art was bounding forward in the revival of classic taste and mental culture, the sculptor's skill was directed, as in Roman times, to the modelling of medallion portraits of their patrons and the great ones of the land. Italy, ever in the van of arts' advance, took the lead; Germany and France followed; and the South Kensington collection attests to the wealth of artistic power, and the skilful application of it to that end, in the period just named.

These admirable portrait medallions, which do not, however, form any part of the subject of this volume, were not struck by a die, but modelled with painstaking care, and cast from the wax original with an accuracy that left no want, and which reproduced in the metal the artistic touch of the master's hand. No tooling over with the chaser, spoiled, as was afterwards too frequently the case, the delicate sentiment of the original model. So also with these small *plaquettes*, on which we find noble compositions and largely conceived designs, modelled with the greatest skill and knowledge upon a miniature scale. The leading schools and masters of the *renaissance*, particularly of Italy, are to be recognized, and have left their distinctive mark on these small works, whereon the sculpture of that period may be studied. It is strange how comparatively little known and estimated are these artistic productions even among those who have given some attention to the study of Italian art. But they are in relation to sculpture what etchings and engravings are to painting; and equally among them may be found the works of the great and little masters. *Donatello* and his followers, *Verrocchio*, *Pollaiuolo*, *Riccio*, and other clever workers of the Florentine and Paduan schools; the able goldsmiths, medal-lifts, &c., pupils of the school of *Leonardo*; followers of *Mantegna*, and those of Bologna inspired by *Quercia*, and by *Francia*; the more purely Florentine; and, yet more numerous, the works of *Valerio Vicentino*, *Giovanni di Castel Bolognese*, and other engravers; such are among those who executed these

small and beautiful works, of which the South Kensington Museum has also a rich collection.

We would wish to direct attention to the works in bas-relief generally, without doing more than specify a few of the larger and more striking objects. Among such are No. 6920.-'60, p. 29; the fine portrait of Rudolph II., by *Adrian Fries*; *Donatello's* wonderful Mirror, No. 8717.-'63, p. 58; the Deposition, a work attributable also to that master, No. 8552.-'63, p. 59. The curious subject represented on No. 474.-'64, p. 61, perhaps by *Ghiberti*; No. 7431, at p. 64, is also noteworthy.

Among the smaller plaques, note the following :

No. 7799 } -800 }	p. 67	-	-	Casts from Seals, pl. VII.
„ 266,	p. 48	-	-	St. Jerome.
„ 4467,	p. 51	-	-	Hercules and Nessus.
„ 7483,	p. 37	-	-	Entombment, pl. VIII.
„ 2535,	p. 62	-	-	Virgin and Child, pl. VIII.
„ 6966,	p. 45	-	-	Herod.
„ 7474,	p. 65	-	-	Virgin and Child.
„ 4663,	p. 37	-	-	Entombment.
„ 6979,	p. 60	-	-	Entombment.
„ 4372,	p. 42	-	-	Judgment of Paris.
„ 4481,	p. 53	-	-	Sword pommel.
„ 4081,	p. 40	-	-	Circumcision.
„ 7370,	p. 36	-	-	Virgin and Child, pl. VII.
„ 702,	p. 44	-	-	Horsemen.
„ 7498,	p. 37	-	-	Cupid, &c.
„ 1078,	p. 45	-	-	Arion.
„ 4498,	p. 33	-	-	Annunciation.
„ 7426,	p. 33	-	-	Cupids, &c.
„ 756,	p. 63	-	-	Centaur and Lapithæ, pl. VIII.

A quarter of a century since, these beautiful works might have been abundantly gathered at small cost, among the petty

dealers in Italy, but now they are becoming costly and rare; the directors of public museums and private connoisseurs, appreciating their value in the study and history of art, have secured the more valuable that by good fortune had been saved from the melting pot of the bell-founder or brads-worker.

In Egypt and Assyria, in Persia and the East, in Greece and in Etruria, architecture and architectural ornament assumed each its own peculiar style, though more or less occasionally modified by foreign influence; this style, both in form and character of ornamentation prevailed in smaller works, and the details of architectural mouldings, &c. were repeated on vessels and other objects for general use. In tracing, therefore, the development of architectural art, and noting its varieties of style and the excellence to which it attained, we may also infer that a relative sentiment in design and quality of execution was applied to minor objects, both in the precious metals and in bronze—objects and utensils destined for personal use and ornament, as also for sacerdotal appliance.

To this sentiment and influence the eclectic *olla podrida* of our own day offers a striking contrast; but we find its parallel or equivalent in the indefinite and varied character of modern architecture and decoration, perhaps denoting a transitional phase of art.

During the Middle Ages and the subsequent revival, ornamental art was abundantly and ably applied upon such objects of general utility in the houses and palaces of the wealthier classes, directed by the design and occasionally the handiwork of great architects, sculptors, and goldsmiths.

Many of these are indeed admirable, both for invention and execution, and of such the South Kensington Museum has a rich collection.

Among the more characteristic and excellent, to some of which attention is specially directed by photographs or etched illustration in this volume, are:—

The early candlesticks, Nos. 6980, 4074, 3602, and 1594,

2566, 1595, figured on Pl. XII. No. 552, ascribed to *Pol-laiuolo*, Pl. XIV. Nos. 2184, 554, damascened, Pl. XIII. No. 562, Plate XV.

The curious early ewers figured on Pl. XVI., Nos. 4054 and 1471.

Those so finely engraved, 8429 and 8430, on Pl. XVII.

A casket, No. 2168, p. 107, covered with gilt copper, and 2084, p. 101, of which there is an etching.

The quaint lamps, 4701 and 4409, on Plate XV.; and 137, on Plate XXII.

The inkstands on Plate XIX., Nos. 2089 and 8867; and Nos. 5908, page 155; and 4673, etching No. 5.

The beautiful salvers, 2061 on Plate XIII.; and 5632, Plate XVII.; and 2058, page 195.

The pedestals, 568, page 179; and 188, etching No. 8.

The grand knockers, 588, Plate XXI.; and 573, Plate XX.; also No. 1592, page 157, the fellow to which is in the writer's collection.

The fire dogs, 8431, Plate XVIII.; and 3011.

The spout for a fountain, 7391; etching, No. 4.

Of salt-cellars, those on Plate XXIV.; and the excellent model, No. 4096, page 182.

Of vases, two fine examples are figured on Plates XXIV. and XXV.

The admirable monumental roundel on Plate XXIII. is also to be noted.

COLLECTIONS OF BRONZES.

The Royal collection at Windsor Castle, although not rich in Italian works of the earlier period of renaissance art, is eminently representative of the fine French and Italian bronzes produced by able workers of the last century. In the foregoing pages we have had occasion to refer to some of the more important and characteristic among them.

The life-sized portrait busts are remarkable. Those of Philip II., Charles V., and Alba have been already referred to; others are of Marie de' Medici; of Richelieu; Henri IV.; Sully; Condé; Turenne; Charles I.

Some of the French figures and groups of the period of Louis XIV. and XV. are very fine. Of these are four noble candelabra in the Green Drawing-room: richly chased and gilded, the branches rising above admirable groups of classic subjects in dark bronze.

Important also are some contemporary statuettes of Louis XIV. and XV., the large works, of which these are models, having been destroyed.

A fine work by *Adrian Fries*, in relief, probably formed portion of the same monument or design on which his medalion portrait (No. 6920, '60), in the South Kensington Collection, had been the leading feature. It represents the Emperor Rudolph II. on horseback, surrounded by the liberal arts and other allegorical figures.

The rich collection belonging to Sir Richard Wallace, and which was so liberally exhibited to the public at Bethnal Green, is particularly valuable in a similar class of French and Italian works; besides some fine examples of an earlier period, and portrait busts. Among these are Condé and Turenne, Louis XIV., Charles IX., and others of doubtful personality.

The collection is very rich also in groups and figures of the best period of the French bronzists' art, and particularly in clocks, candelabra, and admirably chased and gilded mountings, with which the magnificent furniture is so profusely ornamented.

In the Catalogue, which was by necessity hastily prepared for the exhibition of the collection, it is probable that more works have been ascribed to an Italian origin, and to the sixteenth century, than might prove to be the case on more careful examination; but of their excellence there can be no doubt.

Many fine bronzes are scattered about in the houses of the nobility and gentry of this country, among others we may mention the Dukes of Buccleuch and Hamilton, of Wellington, &c. Mr. John Henderson has a rich series of Oriental metal work. The Rev. Montagu Taylor has some fine antique and *cinqe cento* bronzes. Mr. J. K. Brunel had a noble inkstand, which was figured in No. 219 of the Art Journal; Mr. Heywood Hawkins, Mr. Danby Seymour, Mr. Holford, Mr. Arnold, and many others, possess specimens of more or less interest.

We would not, however, attempt to make even an approximation list of the principal possessors.

The collection of antique bronzes in the British Museum is very important.

The public museums of France, Germany, Italy, &c. have frequently been referred to.

In Paris, the collection of Mons. His de la Salle, of Mons. Dreyfus, and of the Baron Ch. Davillier, are among those in which admirable works may be found, without referring to the museums of the Messrs. Rothschild, Sellières, Basilewski, &c.

In the Palazzo Strozzi at Florence is a St. John, by *Donatello*, a fine expressive work, said to have been made for the baptistry at Orvieto.

Two statues in the Medici Chapel at S. Lorenzo are noteworthy; one by *Giovanni Bologna*, the other by his pupil, *Tacca*. By *Portigiani*, another follower, are bronzes in the Church of St. Marco.

At Genoa, Mr. Milius is the fortunate possessor of some fine bronzes.

In the Royal Armoury at Turin is a sword hilt, in bronze, an admirable work, signed by the artist, OPVS . DONATELLI . FLO.

At Milan, in the Brera, are some interesting statuettes and other small works in bronze; among others a *replica* of the head of Michel Angelo, ascribed to *Daniele da Volterra*.

At Bologna, in the University Museum, is a bronze bust of Pope Gregory XIII., the work of *Menganati*; a bust of Gregory XV. More important is the model figure in bronze, about two feet high, of Neptune, by *Giovanni Bologna*, slightly differing from the large work in the arrangement of the beard and other details. A group of St. Michael and Satan, the work of *Algardi*, is also noteworthy; as are also some small bronzes.

Certain elaborate groups of figures in private possession at Florence, more curious than excellent in invention and execution, are signed BERTOS · INVENT · et SCVLPSIT. These can hardly be the work of *Bertoldo*, *Donato's* assistant, their manner indicating a later date. Nor can they be by *Ghiberti's* father-in-law, *Bartolo di Michiele*.

WORKS OF REFERENCE.

Without giving precise references in the introductory chapters to this Volume, we may mention some of the more important sources of information, whence much of their matter has been derived. C. O. Müller's *Ancient Art*, the English translation, London, 1852, an all important authority for the antique portion of our subject.

The works of,—

Winckelmann; Cicognara; and Agincourt.

Perkins, C. C.; *Tuscan Sculptors and Italian Sculptors*, 1864-8.

Pliny, N. H., XXXIV., &c.

Millin, *Mineralogie Homérique*.

Wilkinson's *Manners and Customs of the Ancient Egyptians*.

Theophilus' *Essay upon various Arts* (English Translation), by Hendrie, 1847.

Phillips' *Manual of Metallurgy*, 1854.

Ure's *Dictionary of Arts and Manufactures*.

Beckmann's History of Inventions.

Dr. Percy's Metallurgy.

Sir J. Lubbock's Prehistoric Times, &c.

Dr. Wm. Lübke's valuable History of Sculpture (English translation by Bunnètt, 1872), from which I have borrowed largely in notices of German bronze works.

Comte de Laborde's Renaissance des Arts (1850-5), and other works.

Collas and Lenormant's Trésor de Num : et de Glyptique (Paris, 1834-43).

Lacroix, Le Moyen Age, and other works.

Du Sommerard, Les Arts du Moyen Age, &c.

Labarte, Hist. des Arts Industriels au Moyen Age, 1864-66; and his Handbook of the Arts of the Middle Ages.

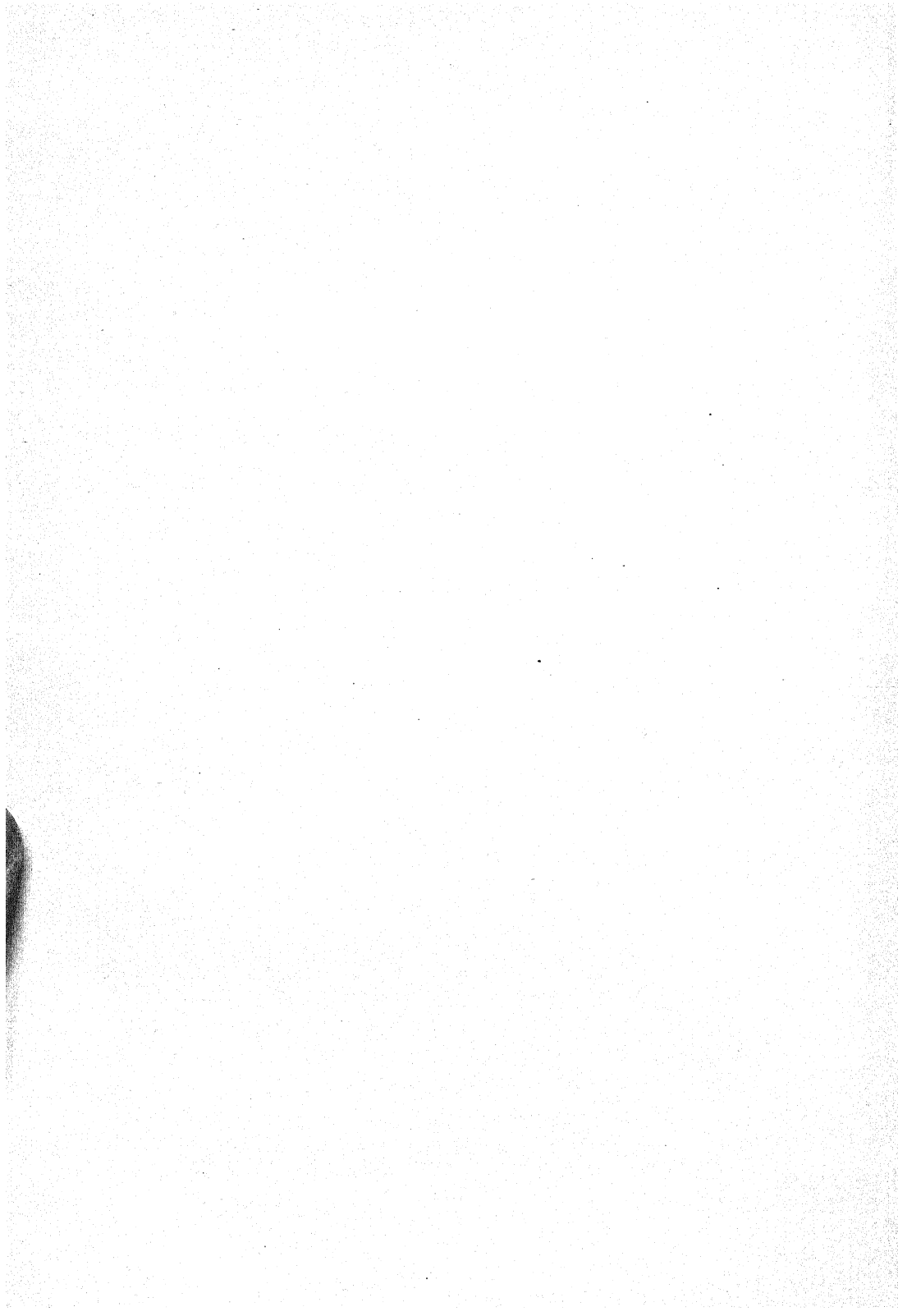
Cahier and Martin's Mélanges d'Archéologie, &c.

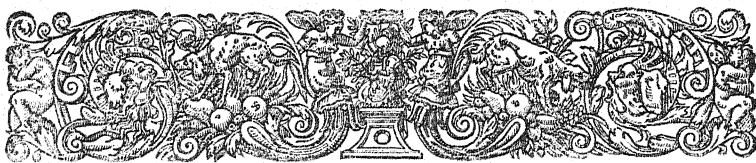
Sir Digby Wyatt's Metal Work (1852); the Courts in the Crystal Place; and other works.

These, among many others, afford valuable information; much may also be derived from various papers in the Archæologia, the Archæological Journal, the Gazette des Beaux Arts, the Révue Archéologique, and other periodicals, transactions of societies, &c.



CATALOGUE OF BRONZES.





CATALOGUE OF BRONZES.

WORKS IN THE ROUND.

(*Ronde bossé.*)

B U S T S.

ENGLISH.

1295. '54.



UST. Bronze, electro-deposit. The Duke of *English*.
Wellington. English, about 1850. Designed by
Marochetti. Manufactured by Messrs. Elkington.
H. 2 ft. 1 in., W. 18 $\frac{1}{4}$ in. Bought, 28*l.* 7*s.*

Habited in an official dress coat, covered by a military cloak over the
shoulder.

135. '64.

BUST. Copper. A head of Psyche. Prize object in the
Society of Arts Exhibition, 1863, by W. Holliday.
English. H., including pedestal, 11 $\frac{1}{4}$ in., W. 7 in. Bought,
6*l.*

777. '60.

English. **B**UST. Bronze. The Duke of Wellington. Modelled by Henry Weigall, in 1851. *English.* H. 2 ft. 5 in., W. 1. ft. 9 in. Given by Messrs. Elkington and Co.

In civil costume, wearing the ribbon of the Garter and the order of the Golden Fleece. Inscribed at the back, "Modelled from fittings taken on August 6th, 9th, 11th, and November 18th, 1851. H. Weigall, 27, Somerset Street. Published October 10th, 1852."

39. '65.

BUST. Bronze. Modelled from the "Clytie" in the British Museum. *English*, by T. Nichols. Prize object in the Society of Arts' competition, 1864. H. 14 in., W. 9 in. Bought, 15*l*.

1155. '68.

BUST. Bronze gilt. Portrait of the late Captain Fowke, R.E. Executed by Elkington and Co., after the original by T. Woolner. Inscribed, T. Woolner, Sc., 1866. *English.* H. 25½ in., W. 14½ in. Bought, 50*l*.

9. '69.

BUST. Aluminium bronze. Apollo. *English*, 1868. Executed by Messrs. Elkington and Co. H. 5⅛ in. Bought, 2*l*. 8*s*.

It is clear that the aluminium bronze, of which this is formed, will not retain its golden colour when subjected to a London atmosphere, but becomes covered with a patina which does not promise to be excellent; lengthened time, alone, would put this to the test. This little bust is a carefully finished reduction, after the antique model.

101. '70.

MASK. Copper, *repoussé*, or beaten from within. From *English* the group of the Laocoon. By G. Deere. Prize object from the Society of Arts' competition, 1869-70. *English*. 1869. H. $8\frac{3}{4}$ in., W. $8\frac{7}{8}$ in. Bought, 7*l*.

102. '70.

MASK. Copper, *repoussé*. A grotesque male head. By R. Tow. Prize object from the Society of Arts' competition, 1869-70. *English*. 1869. H. $10\frac{5}{8}$ in., W. $4\frac{5}{8}$ in. Bought, 3*l*. 3*s*.

FLEMISH.

1082. '55.

BUST. Latten or brass, originally gilt. The Virgin, or a *Flemish* female Saint. *Flemish*. Early 16th century. H. $5\frac{1}{4}$ in., W. 4 in. Bought, 12*s*. 1*d*.

The hands have supported some object originally fixed by a hole seen in front of the figure. The gold from this, as from many other figures, was probably removed by mercury.

ITALO-FRENCH.

239. '66.

BUST. Bronze. An armed female, with snaky hair, robed *Italo-French* in a lion's skin, and entitled "La Gorgone." The work of the Duchess Castiglione-Colonna, cast by Barbedienne, of Paris. About 1865. *Italo-French*. H. 3 ft. $4\frac{1}{2}$ in., W. 2 ft. $1\frac{1}{2}$ in. Bought, 105*l*.

A winged dragon on either side of the head and snakes entwined in the hair; she wears a sort of scaly breast-plate, secured by a cord, a

Italo-French. drapery beneath, and over it a skin, the paws of which, tied together, fall below. A . MARCELLO, the artist's assumed name, is inscribed on the side of the base.

This theatrical rendering of an ill-conceived ideal is an example of what should be avoided in the plastic art.

ITALIAN.

7916. '62.

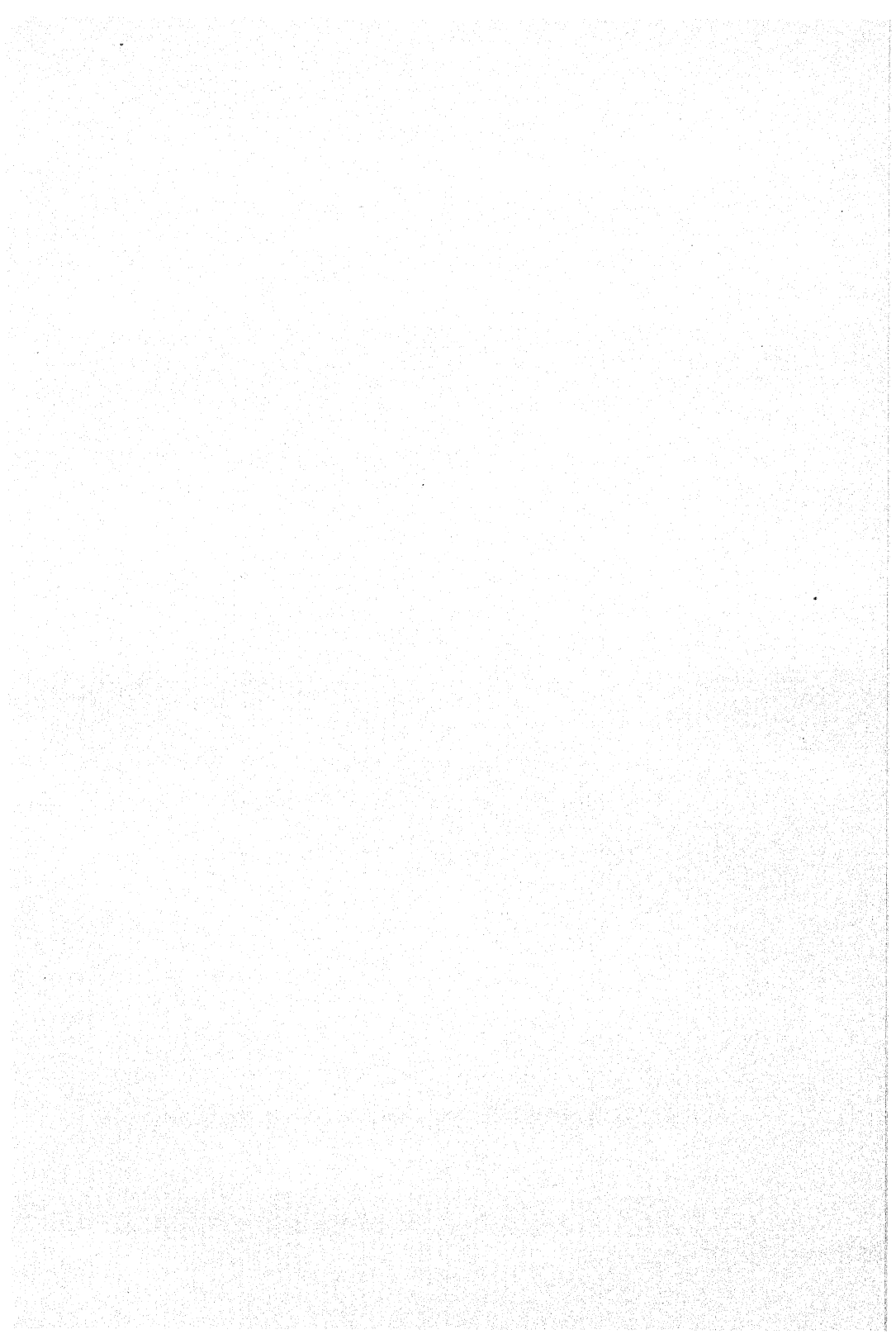
Italian. **B**UST. Bronze. Portrait of King Henry VII. ; life size, ascribed to Pietro Torrigiano, the Florentine sculptor, who visited England early in the 16th century. H. 2 ft. 4½ in., W. 20 in. Bought, 150%.

Probably a cotemporary reproduction from the tomb in Westminster Abbey (finished 1519), the work of that sculptor. The king wears a cap, turned up at the back, and a hooded gown fastened by a cord to the neck. The square pedestal is ornamented with Gothic quatrefoil panelling, roses, fleurs-de-lis, masks, &c. Torrigiano was he, who, when working in the Medici gardens under Bertoldo, in a fit of passion or of jealousy, broke his fellow pupil, Michael Angelo's nose, by a blow of his fist. He fled to Rome, and thence to England, which he left after finishing the monument to Henry VII., for Spain, where he modelled the kneeling statue of St. Jerome in terra-cotta, now in the Buena Vista Convent at Seville, and for which the statuette No. 251. '64 (p. 16) may have been a study. He fell a victim to the Inquisition in 1522.

576. '65.

BUST. Bronze. Portrait of an unknown personage in civil costume. Northern Italian. About 1540 to 1550. H. 2 ft. 4½ in., W. 1 ft. 11 in. Bought (Soulages Collection), 25%.

Perhaps a doctor or professor of the University of Padua, whence the late M. Soulages obtained it. He is represented in a gown and square cap, and with a long pointed beard. We cannot with accuracy ascribe it to any known sculptor, although M. Soulages attributed it to Jacopo Sanfovino. (Cat. of Italian Sculpture, p. 179, No 362.)





POPE INNOCENT X.

Ascribed to Alessandro Algardi. About 1649.

No. 1033. '53.

1088. '53.

BUST. In bronze. Portrait of Pope Innocent X., Gian. *Italian.* Battista Pamfili, of Rome, elected Pope 1644, died 1655. Italian. 17th century. (Ascribed to Algardi.) H. 3 ft. 3 in., W. 2 ft. 10 in. Bought, 90*l*.

He wears a cope, the border of which is decorated with olive branches entwined in guilloche, enclosing alternately a fleur-de-lis and a dove, emblems of his family. A cap is on the head.

This bust, admirable for its truthful imitation of nature, and for the excellence of the bronze casting and tooling, is in all likelihood the work of Alessandro Algardi (born in Bologna, 16th September 1602, died 5th January 1654). It was probably executed before Pamfili ascended the papal chair, as no emblem of the *tiara* occurs on the ornament of the cope. A *replica* of this bust, in marble, from the original model of which this may have been cast, is in the Palazzo Doria, at Rome.

Algardi was much patronized by Innocent X., when Cardinal, and undertook many important works for him, superintending and designing the decoration of his villa at *San Pancrazio*. By order of the Roman Senate he executed the grand colossal seated figure of that Pope, which is now in the *Salone Grande* of the Capitol. The bust under notice has been ascribed to Bernini, but that artist was out of favour with Innocent until the latter years of his papacy, so much so that when designs were required for the fountain in the *Piazza Navona*, at Rome, Bernini was purposely excluded from the competition. He, nevertheless, at the suggestion of his friend Prince Nicolo Lodovisi, prepared a model, unasked, which was placed in a room of the Palazzo Pamfili, when the Pope was expected. Greatly pleased with the design, he asked the name of the artist, and was told Bernini, who obtained the work, and was thenceforth received into the Pope's favour. (Cat. Italian Sculpture, p. 184.) (*See Plate II.*)

1089. '53.

BUST. In bronze. Portrait of Pope Alexander VIII., Pietro Ottoboni, of Venice, elected Pope 1689, died 1691. Italian. 17th century. (Ascribed to the school of Bernini.) H. 3 ft. 3 in., W. 3 ft. Bought, 90*l*.

Italian.

The richly decorated cope bears upon the border the figures of St. Peter and St. Paul, beneath which are the arms of the family, and above, on the right shoulder, are the crossed keys ; on the left, the papal triple crown. These emblems prove that the bust must have been modelled after his election as Pope. Giovanni Lorenzo Bernini was born at Naples in 1598, and died at Rome in 1680, at the age of 82, nine years before Ottoboni was elected Pope. This work, therefore, although in the manner of Bernini, and probably by an artist of his school, could not have been executed by that master's hand. (Cat. Italian Sculpture, p. 185.)

5422. '59.

BUST. In copper, *repoussé*, or beaten work. The portrait of a pope or bishop. Italian. 17th century. H. 19 in., W. 17 in. Bought, 6*l*.

Executed entirely by beating a thin sheet of copper from within. The cope is richly bordered with figures of St. Michael overthrowing Satan, and of St. Anthony ; a large brooch or morse fastens it in front. This bust may perhaps be intended to represent Paul V. (Borghese), 1605-21. (Cat. Italian Sculpture, p. 183.)

STATUETTES.

ENGLISH.

4332. '54.

English. **S**TATUETTE. Bronze. Eve ; reduction from the original by John Bell. English. (Messrs. Elkington.) H. 2 ft. 5½ in., W. 11 in. by 10 in. Bought, 22*l*. 10*s*.

She stands naked, her long hair falling behind the left shoulder, her right hand, holding the apple, is raised towards the mouth ; her left rests on the stump of a tree, round which the serpent twines. Manufactured by the electro-deposit process, and well coloured.

FRENCH.

2091. '55.

STATUETTE. Latten or brass. Figure of the Saviour *French.*
detached from a crucifix. French. 13th century.
H. $5\frac{3}{4}$ in. Bought (Bernal Collection), 2*l.* 8*s.*

Characteristic of the period, but of rude workmanship.

596. '65.

STATUETTE. Bronze or latten. A Fool or Jester;
probably the hilt of a knife or dagger, or perhaps the
top of a fool's bauble; said to have been found in the tomb of
the fool of Charles VI. of France. French? 15th century.
H. $3\frac{1}{2}$ in. Bought (Soulages Collection), 1*l.*

This figure has been buried, the corroded surface covered with a natural patina bearing witness to the fact.

8502. '63.

FIGURE. Gilt metal, on black wood stand. A figure of
Ceres holding a cornucopia, riding on the clouds in a
chariot trailed by two serpents. The triangular base enriched
with rococo scroll work, masks, foliage, &c. French. About
1700. H. 1 ft. $7\frac{1}{4}$ in., W. $9\frac{1}{4}$ in. Bought, 24*l.*

A richly gilt and elaborately chiselled work, probably one of a set of ornaments for the table; the cornucopia may have supported a branch for lights or a *compotier*, or a vase for flowers. It is a characteristic example of the incongruous and overloaded designs of the period of Louis XV., which, notwithstanding the bad art they display, are gorgeous in effect, and excellent in workmanship. John of Bologna cast a wind in bronze, here we have golden clouds done like a crushed *chignon*, and drapery which could only be of leather, and yet how beautifully are the details finished, and what freedom about the whole composition.

379. '44.

French. **S**TATUETTE. Bronze. Icarus. French. (Modelled by P. Gräfs, cast by Eck and Durand.) H. $21\frac{1}{2}$ in., W. 10 by 8 in. Bought (French Exhibition, 1844), 10*l.* 8*s.*

In the attitude of springing from the earth and from a rock on which the right foot is raised, with wings lashed to his arms he vainly strives to lift himself in air.

2700. '56.

STATUETTE. Bronze. A Neapolitan Improvisatore. French, by Duret. (Barbedienne, Paris.) H. 1 ft. 10 in., W. at base, 10 in. by $8\frac{1}{2}$ in. Bought (Paris Exhibition, 1855), 12*l.*

Crowned with vine wreaths, he rests against the vintage tub filled with grapes, a guitar in his left hand, the right pointed forward to give action to the words he utters; his face expressive of merriment and wit; a drapery is round the loins.

Manufactured by the mechanical system of reduction, by Barbedienne of Paris, from the clever original by Duret, whose name is on the tub.

2708. '56.

GROUP. Bronze. Theseus combating with the Minotaur. French (cast by Barye, Paris). H. 1 ft. 6 in., W. 12 in. by 7 in. Bought (Paris Exhibition, 1855), 9*l.* 4*s.*

The bull-headed monster is forced backwards by the left hand of Theseus, whose right holds the sword to slay him; the hair is treated in imitation of the early Greek manner. Harsh in modelling, and careless in the finish.

2709. '56.

GROUP. Bronze. A Combat with a Centaur. French, (cast by Barye, Paris). H. 1 ft. $1\frac{1}{2}$ in., W. 15 in. by $5\frac{1}{2}$ in. Bought (Paris Exhibition, 1855), 9*l.* 12*s.*

The man is clinging to the back of his adversary, and is about to strike him on the head with a club. The attitudes of both are exaggerated. *French.*

9071. '63.

STATUE. Bronze. Mercury, after the original at Florence, by John of Bologna. *French.* H. 6 ft., W. 4 ft. Bought, 68*l*.

17. '64.

STATUETTE of a Female, in cast bronze, holding a cornucopia, and intended as a support for a lamp. *French.* H. 5 ft. 3½ in., W. 16 in. Bought, 30*l*.

18. '64.

STATUETTE of a Female, in cast bronze, holding a cornucopia, and intended as a support for a lamp. *French.* H. 5 ft. 3½ in., W. 16 in. Bought, 30*l*.

Elongated and eminently *French* in *pose* and expression, these figures are good specimens of modern bronze casting.

752. '69.

GROUP. Bronze. Love confiding in Friendship. Designed by A. Carrier. *French.* H. 2 ft. 7½ in., diam. of base, 12 in. Bought (Paris Exhibition, 1867), 43*l*. 4*s*.

GERMAN.

630. '64.

STATUETTE. Bronze gilt. An aged man draped and seated, probably an allegoric figure of the sea. On the base is the word *Mare*. *Rhenish-Byzantine.* 12th or early 13th century? H. 4½ in., W. 2½ in. Bought, 2*l*.

German. An interesting little figure, probably the ornament of a shrine or reliquary, or an allegorical figure from the angle of an altar candlestick. The modelling of the figure and drapery are ably executed, and almost suggest Italian workmanship of the latter end of the 13th century.

7237. '60.

GROUP. Gilt copper. Two figures engaged in combat with a dragon, the tail of which interlaces the composition in extended foliations. *German.* 13th (or Italian, 14th century?) century. H. $2\frac{1}{2}$ in., L. $5\frac{3}{4}$ in. Bought, 25*l*.

This group, for the beauty of its lines and admirable adaptation of subject to ornament, is worthy of careful study. It reminds one of some of the figures intermingled with foliage upon the capitals of St. Mark's, and the works ascribed to Calendario. It is probably a fragment, portion of the decorative frieze which may have surrounded a châsse of unusual size and beauty; if so, how admirable must have been the complete work!

595. '65.

STATUETTE. Bronze or latten. A Fool or Jester playing on a bagpipe, and mounted on a hexagonal pedestal with three legs. Perhaps the stem of a candlestick. *German.* 15th century. H. 8 in. Bought (Soulaiges Collection), 1*l*.

This quaint figure is standing in front of a tree and habited in tight nether garments, a jacket with long hanging sleeves, and a crested and ear'd hood.

4262. '57.

STATUETTE. Bronze. A Fool or Jester dancing on a triangular moulded base, which rests on three lions, at each side is the figure of an ape seated on a small console or bracket. *German.* 15th or early 16th century. H. $12\frac{3}{4}$ in., W. $7\frac{1}{2}$ in.

This figure may have supported branches for lights, or a nozzle in each hand; he is clad in a hooded jacket, buttoned close, hung with bells,

and tipped below, with hanging sleeves and leggings to match. A *German*. *gibecière* or pouch is girdled to his waist. It is a carefully modelled and finished figure.

1150. '64.

STATUETTE. Gilt bronze. St. George and the Dragon ; probably a portion of a monstrance or other ecclesiastical object. *German*. About 1460. H. $2\frac{1}{2}$ in. Bought, 2*l.* 8*s.*

4076. '57.

STATUETTE. Latten or bronze. A seated figure of the Virgin and Child. *German*, Nuremberg? End of 15th century. H. $3\frac{1}{8}$ in., diam. $1\frac{3}{4}$ in. Bought, 1*l.* 12*s.*

There is that about this little group which recalls the early manner of Peter Vischer. It is admirably modelled, with an Italian rendering about the drapery, &c.

1334. '72.

FIGURE. Bronze. A nude female holding a cornucopia in her right hand, and compressing her left breast with the other. The feet rest on a circular base ornamented with raised masks. From a fountain, the jets of which proceed from the breast. *German*. 17th or early 18th century. H. 12 in. Bought, 5*l.*

An extremely unpleasant, coarse, figure, ill-imagined and worse modelled ; an example of a very debased phase of art.

2717. '56.

GROUP. Bronze. An Indian huntsman with a hunting leopard. *German*. (Modelled by Albert Meves, cast by Minst, Berlin.) H. $23\frac{1}{2}$ in., L. 16 in., W. $9\frac{1}{2}$ in. Bought (Paris Exhibition, 1855), 6*l.* 8*s.*

A work in no way commendable ; the leopard, seemingly, modelled from a stuffed specimen. The execution is coarse and the surface dirty. It is inscribed on the base A. MEVES, and on the quiver straps "No. 6. deponirt. 6. Minst in Berlin 1853."

ITALIAN.

411. '54.

Italian. STATUETTE. Bronze. The Infant Saviour. Italian (Florentine). Last quarter of the 15th century. Attributed to Andrea Verrocchio. H. 1 ft. 7 in., diam. at base 7 in. Bought, 20%.

The figure is nude and in the act of benediction; an orb in the left hand; round the neck a coral is suspended by a string of pearls. A figure of an angel holding a shield is seated on the front of the octagonal moulded pedestal.

Admirable in pose and sentiment, the modelling of this figure denotes, as we believe, the Florentine school of the revival, and may even be by the hand of Verrocchio, the great pupil of Donatello (b. 1432, d. 1488). (Cat. Italian Sculpture, p. 119.) (See Plate III.).

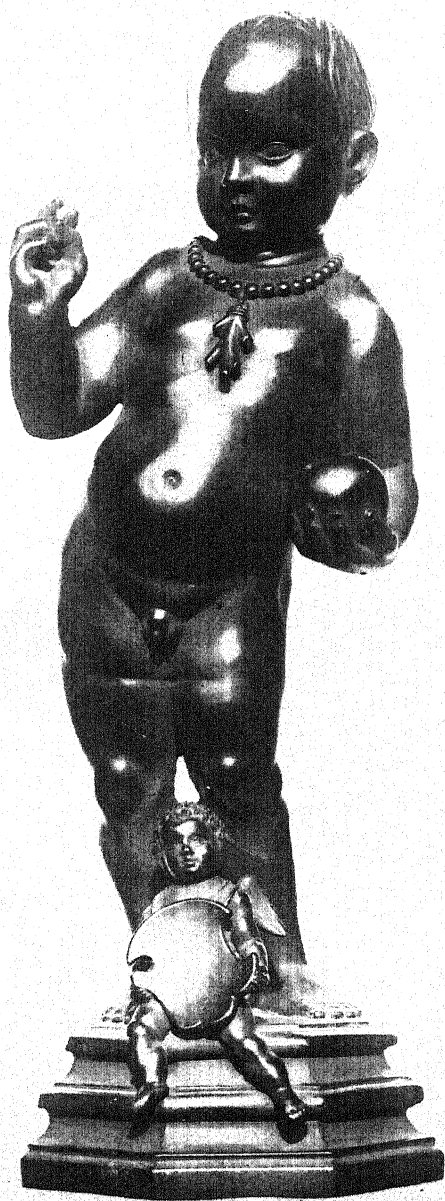
475. '64.

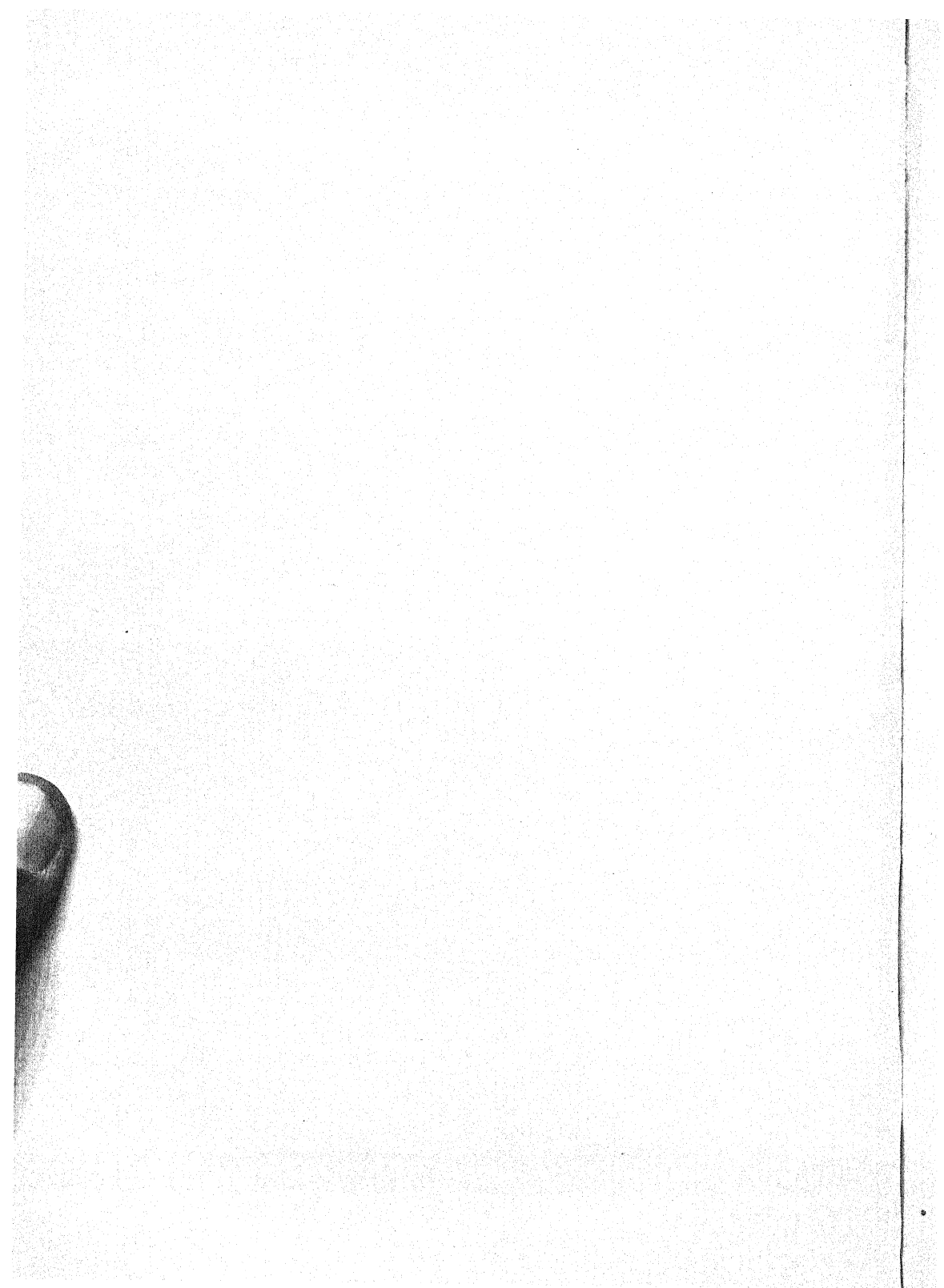
STATUETTE. Bronze. A Cupid bearing a fish on his left shoulder; part of a fountain. Florentine. Second half of 15th century. Ascribed to Donatello or Verrocchio. H. $15\frac{1}{2}$ in., W. 16 in. Bought (Piot Collection), 160%.

The figure is erect and nude; the hair gathered by a circlet having roses at intervals; the wings are outstretched and have been gilded; the right hand has held some object, now lost; an orifice at the fish's mouth, and a hole behind the figure, prove that it originally surmounted a fountain, which, judging from the careless finish of the back, may have stood against a wall. The head has an expression which recalls the feeling of Donatello rather than of Verrocchio, and it is not unlikely that the figure may have been designed by the former sculptor or by one of his immediate scholars, and may have emanated from his studio.

39. '67.

STATUETTE. Bronze. Cupid blowing a horn. A dog is seated at his feet. On a white and yellow marble pedestal. Italian. 15th century. Attributed to Verrocchio. H. of figure $12\frac{1}{4}$ in., W. $7\frac{3}{4}$ in. Bought, 55% 5s.





A fine figure somewhat thrown to the front, which may however indicate the forward movement expressed by the extended wings. A coral is suspended to the neck by a cord, and beaded bracelets are on the wrists; the figure is without drapery. Round the dog's neck a bell is attached by a string. *Italian.*

This bronze may be attributed to the studio of Verrocchio, whose manner pervades the entire composition, in the modelling, in the sharpness of the lines, the fine surface of the flesh, and the careful execution of all the details.

4699. '59.

STATUETTE. Bronze. St. Jerome. Northern Italian 15th century. H. 6 in., W. $4\frac{1}{2}$ in. by 3 in. Bought (Museum of the Collegio Romano).

St. Jerome is kneeling on the right knee, he holds a stone in his right hand, the left has probably grasped a crucifix, now wanting. The saint has a long pointed beard, and is partly clothed in full drapery, which falls in many folds from the left shoulder round the lower part of his body and over the left knee.

This fine bronze is of the latter half of the 15th century, and probably of North Italian origin, the influence of the school of Mantegna being strongly marked. There is much that recalls the manner of Riccio of Padua, or perhaps it approaches even more to that of the Lombardi of Venice. Compare Nos. 467, 468, Cat. Sp. Loan Ex., 1862. (*See Plate I., Frontispiece.*)

257. '64.

STATUETTE. Bronze. Minerva. Italian. End of the 15th or early 16th century. H. $4\frac{3}{4}$ in., W. 2 in. Bought, 3/.

Fully draped and with the ægis on her breast, the left hand resting on the hip, and the right extended to support the grounded spear, the weight of the figure is thrown on the right foot; it is admirably poised. There is much in this figure which, at first sight, leads to the suspicion that it has been moulded from the antique, but although the classic influence is so strongly marked, there is, in the management of the drapery and the form of the helmet, that which reminds us of the Northern

Italian. Italian School of the renaissance, under the influence of Mantegna. It was probably cast from an original model in wax, and is, with little doubt, by the same able hand as a figure of Apollo in the writer's collection, which it about matches in size.

251. '64.

STATUETTE. Bronze. St. Jerome kneeling; a sketch for or reminiscence of the statue by Pietro Torrigiano at Seville. Italo-Spanish. First quarter of 16th century. H. 1 ft. $5\frac{3}{4}$ in., W. 1 ft. 5 in. Bought, 20l.

This figure seems to have been not too carefully cast from a wax model, itself perhaps only a sketch for the statue. Although indicating a conception of high merit, in its present state it is but a gaunt creation, not attractive; the head, however, is finely expressed, the mouth open, the flowing beard falling in a double point, and the limbs, lean and long, tell of abstinence and self-infliction. The saint's left knee is on a rock, the right limb being bent as he stoops before an unseen crucifix; the left hand and arm are extended, the right stretched downwards, and behind him, the hand grasping the stone with which he is about to strike his breast. There is a cast from the large statue in the Crystal Palace at Sydenham.

109. '64.

GROUP. Gilt bronze. St. Anna, the Virgin, and the Infant Saviour; the flesh portions formerly coloured. Italian. Ascribed to Andrea Sanfovino. First half of 16th century. H. $12\frac{1}{4}$ in., W. $7\frac{1}{2}$ in. Bought, 8l.

A fine group. The Virgin is seated to the right of St. Anna, whose left hand is on the feet of the Infant Saviour, her right resting on His shoulder; both are clad in full flowing garments; St. Anna, whose left foot rests upon a book, wears also a hooded cloak. The Child is supported partly on the mother's right knee, partly by that hand; he clasps a dove and looks upwards at St. Anna's face. The expression of the female heads is well conveyed, that of the Child less happily. The casting, somewhat coarse, has been executed in two parts, the figures being subsequently joined by rivetting the base and inserting the right arm of St. Anna beneath the drapery. It was probably cast from the wax model.

Because purchased in that country, this bronze has been supposed *Italian*. Spanish, and ascribed to Pompeo Leoni; it is, however, no other than a reduction from the well-known marble group by Andrea Sanfovino in the church of St. Agostino at Rome, executed by him in 1512, by order of the German prelate, Johannes Coricius.

2626. '55.

STATUETTE. Bronze. A hunchback dwarf holding a rod in the right hand, and standing astride an owl. Florentine. 16th century. H. $12\frac{3}{4}$ in., W. $4\frac{3}{4}$ in. by $4\frac{1}{2}$ in. Bought, 4*l.* 10*s.*

This may, perhaps, be a portrait of some favourite dwarf, impersonating the ancient Æsop, the antique portrait bust of whom it certainly does not resemble. It is a vigorous and highly characteristic work, but roughly cast from the original wax model by the process known as "*à la cire perdue*;" the wires which support the model being visible inside.

The figure is nude with the exception of a hat accidentally turned up on one side.

The manner of the school of Michel Angelo is apparent. Mr. Robinson suggests that it may be the portrait of Morgante, Duke Cosmo II.'s dwarf. (Cat. of Italian Sculpture, p. 157.)

593. '65.

STATUETTE. Bronze. David with the head of Goliath; apparently a reduced copy of an earlier work of the period of Donatello. Florentine. 16th century. H. $8\frac{3}{4}$ in. Bought (Soulages Collection), 2*l.*

The hilt of the sword, the blade of which has been broken and lost, is held in the right hand.

594. '65.

STATUETTE. Bronze. A grotesque aged man or slave holding the lower portion of a staff or spear; originally gilt; probably part of the ornament of some utensil. Florentine. 15th or early 16th century. H. $5\frac{1}{2}$ in. Bought (Soulages Collection), 1*l.*

4439. '58.

Italian. **S**TATUETTE. Bronze. A naked boy holding a tazza on his head. Florentine. 16th century. H. $5\frac{3}{4}$ in., diam. $3\frac{5}{8}$ in. Bought, 7*l*.

A charming model, displaying great artistic merit. This figure may have formed portion of a group, or as a model for a fountain. It has been gilt, but is now surfaced with a varnish to resemble patina.

71. '66.

STATUETTE. Bronze. A figure of Victory, on painted and gilt wood pedestal. Italian. 16th century. H. without pedestal, $8\frac{1}{8}$ in. Bought, 20*l*.

A very pleasing figure of the good period of Florentine art, covered with a rich dark patina. The right hand is raised, and has probably held a wreath or laurel branch; the stem of some other object is in the left. The drapery falls in full and rather heavy folds, and a classic diadem surmounts the brow.

5420. '59.

STATUETTE. Bronze. Hercules holding the apples in the right hand, and leaning on his club. Italian (Florentine). 16th century. H. $9\frac{1}{2}$ in. Bought, 5*l*.

A richly coloured bronze of the flourishing period of this art. The figure is a reduced copy of the Farnese Hercules, somewhat varied in the details, and standing upon an elegant triangular base, having winged female bux, terminating in lion's feet at the three corners.

65. '65.

STATUETTE. Bronze. A fat dwarf blowing a trumpet and resting on a stick in the left hand. Italian. Late 16th or early 17th century. H. $5\frac{1}{4}$ in., W. $3\frac{1}{4}$ in. Bought (Pourtalès Collection), 20*l*. 8*s*.

On a red marble pedestal. There is a magnificent brown patina on this bronze which has been heightened by judicious polishing.

296. '64.

GROUP. Bronze. The Virgin and the dead Saviour. *Italian.*
 Italian. Late 16th century. H. $4\frac{1}{2}$ in., W. $2\frac{3}{4}$ in.
 Bought, 6*l.* 10*s.*

A carefully finished bronze of a rich soft quality of metal. Probably Florentine, and by the same hand as the reduction from M. Angelo's *Pietà* at St. Peter's, in the writer's collection. This group is by an artist of the school of Angelo, perhaps Montelupo or Montorsoli.

592. '65.

STATUETTE. Bronze. A falconer or peasant bird-catching or decoying. Italian (Florentine?). First half of the 16th century. Extreme H. $12\frac{3}{8}$ in. Bought (Soulages Collection), 3*l.*

The action would indicate the luring back of a hawk by a decoy bird, but the hands having both been broken and restored, and the bird also a modern addition, we can only surmise the original intention. The figure is a very light cast from a wax model, and is covered with an artificial green patina or varnish.

2571. '56.

STATUETTE. Bronze. Figure of Vulcan seated. Italian (Florentine). 16th or 17th century. H. $4\frac{1}{2}$ in. Bought, 2*l.*

Leaning on a shield upon his anvil, a hammer is in the right hand.

A well conceived and modelled figure, remarkable for its easy pose; probably cast from the wax, and perhaps Florentine.

1439. '55.

STATUETTE. Bronze. Venus at the bath. Florentine. Late 16th century. H. $5\frac{1}{4}$ in., extreme diam. $2\frac{1}{4}$ in. Bought, 4*l.*

Italian. Of the school of John of Bologna. A graceful but extremely elongated figure, standing upon the right foot near a vase, upon which the left is rested; a drapery hangs over the left thigh. She wipes the left knee with a towel held in her right hand, her left hand, raised, is similarly engaged over that shoulder.

7440. '60.

FIGURE. Bronze. Our Saviour extended as on the cross. Italian (Florentine). Late 16th or early 17th century. Ascribed to Annibale Fontana. H. $9\frac{1}{2}$ in., W. $7\frac{7}{8}$ in. Given by Sir James Hudson, K.C.B.

Remarkable for the extreme lightness of the cast, the beauty of the modelling, and the careful finish.

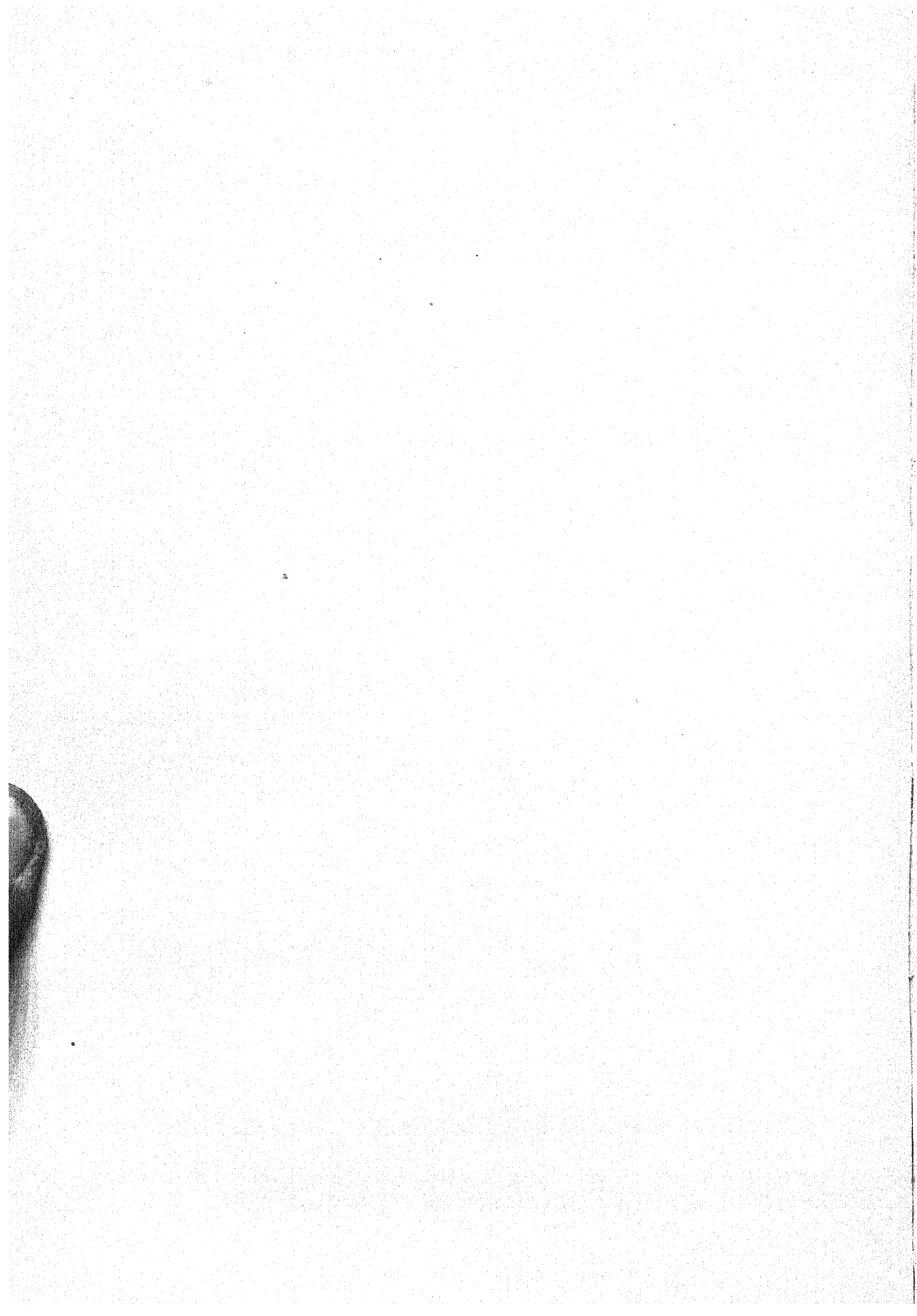
85. '65.

STATUETTE. Bronze. Ceres searching for Proserpine; a dragon beneath. Italo-Flemish. Ascribed to Francavilla. First quarter of 17th century. H. $20\frac{3}{4}$ in., W. 13 in. Bought (Pourtales Collection), 280/.

Although not of the purest period of Italian sculpture, this beautiful bronze deserves minute consideration. Ceres, crowned with a chaplet of ears of corn, is advancing with dignified but cautious step; poised on the left foot her right still touches, although rising from, the ground; the right arm is extended to light her path by the torch she holds; the open mouth expresses a feeling of horror at the creatures revealed to her by its light; one of these, a dragon, crawls away hissing from between her feet. Her back hair flows wind-driven over her right shoulder, escaped from the light scarf which bound it and which, still tied to its upper portions, falls behind over her right arm, and is caught up by the left hand. Her neck and breast are bare; a drapery girdled round the waist falls away from the left knee and backward over the right leg; sandals protect her feet.

The modelling of the figure has been assiduously studied, and its execution in the metal carefully carried out and finished with the labour of love. The quality of the bronze is of that rich golden colour and firm yet ductile body which is to ordinary metal what *pâte tendre* is to stone ware.





Grounded on the school of Angelo, we detect here the softer influence of the period and manner of John of Bologna, of the latter decades of the 16th century, but doubt its being by his hand. It may perhaps with greater probability be attributed to Pietro Francavilla, of Cambray (1548-1618), who worked in Italy and subsequently in France. (*See* Plate IV.) *Italian.*

153. '66.

STATUETTE. Bronze gilt. The Virgin and Child. Italian or Spanish? About 1590. H. $8\frac{5}{8}$ in. Bought, 2*l.* 3*s.* 1*d.*

A pleasing composition, the affectionate clasping of mother and child is well expressed, and the attitude is graceful; but the figure is very tall, and the neck excessively elongated. It may represent Charity, and be Italian.

154. '66.

STATUETTE. Bronze gilt. A Saint (St. Joseph?). Italian or Spanish? About 1590. H. $8\frac{1}{4}$ in. Bought, 1*l.*

This figure was a companion to No. 153, and in all probability, with others, may have surmounted a shrine. There is no attribute by which we can, with assurance, distinguish the faint which it represents. An object, like the hilt of a sword, is held in the left hand, but the upper part is wanting.

7875. '61.

STATUETTE. Bronze. Allegorical figure of Hope leaning on a triple anchor. Italian. 17th century. H. $8\frac{3}{4}$ in., W. 4 in. Bought, 4*l.*

A *cire perdue* casting from a model of the earlier years of the 17th century. Heavy masses of drapery conceal the figure, the action of which is not without dignity; the influence of Bernini is manifest.

5432. '59.

Italian.

GROUP. Bronze. On oblong octagonal pedestal. Samson rending the lion's jaws. Italian. 16th or 17th century. H. 12 in. Bought, 8*l*.

Samsons' right knee crosses the lion's back, the left holds down one paw; the head and body are thrown back to give freedom to the muscles of the chest; the straightened left arm holds down the lion's lower jaw while with the right he pulls back the upper.

An overstrained composition cast in soft coppery bronze and remarkably light. Probably Florentine of the later years of the 16th or early in the 17th century.

416. '54.

STATUETTE. Bronze gilt. Figure of Hercules bearing his club in the right and apples in the left hand. Italian. End of 16th or early 17th century. H. 8 in., W. $6\frac{3}{4}$ in. Bought, 13*l*. 6*s*. 8*d*.

The head of the lion hangs over his right shoulder, the skin falling down the back and round the loins, sustained by a shoulder belt. Hercules has just completed his second labour; Ladon, the serpent which guarded the golden fruit, has been slain, and he holds the prize in his left hand. The figure, attenuated and mannered in pose, is probably Florentine.

7933. '61.

STATUETTE. Bronze. Venus bathing. On a marble pedestal. Italian. H. 5 in. Bought, 2*l*.

A more recent cast from a well-known model of the school of John of Bologna, No. 1439. '55.

6866. '60.

STATUETTE. Bronze. A centaur, after the antique. Italian (Roman?). 17th or 18th century. H. 13 in., L. 9 in. Bought, 12*l*.

This is a reduced copy of one of the well-known centaurs in the Capitoline Museum at Rome. An inscription, as on the original, is incised upon the base,—

ΑΡΙΣΤΕΑΣ · ΚΑΙ ΠΑΠΙΑΣ ΑΦΡΟΔΙΣΙΕΙΣ.

The following Statuettes have at one time decorated objects of utility or ornament :—

7151. '60.

STATUETTE. Bronze. An emperor or warrior in Roman classical costume; originally on the cover of an inkstand. Northern Italian. 16th century. H. $6\frac{1}{2}$ in., on marble pedestal. Bought, 1*l.* 15*s.*

Of great dignity and thoughtful expression. The school of Angelo is to be recognised in this small figure, possibly a portrait statuette. It is of the same model as that on the cover of No. 575. '65, an inkstand from the Soulages Collection.

577. '65.

STATUETTE. Bronze. Satan overthrown; probably part of a group of St. Michael overcoming Satan. Italian (Florentine?). 16th century. L. $6\frac{3}{4}$ in. Bought (Soulages Collection), 10*l.*

A finely modelled and finished figure, fragment of a group which may have surmounted a noble inkstand. It would date about the middle of the century.

7934. '61.

STATUETTE. Bronze. A child seated and holding a festoon of laurel between the extended hands; on green marble pedestal. Italian. 16th century. H. of figure, 3 in. Bought, 1*l.* 9*s.* 8*d.*

6988. '60.

Italian.

FIGURE. Bronze. A triton struggling with two serpents ; probably a portion of an inkstand or candlestick. Italian (Florentine). First half of 16th century. H. $7\frac{1}{4}$ in., L. 6 in. by $4\frac{3}{4}$ in. Bought, 2*l.* 8*s.*

7935. '61.

STATUETTE. Bronze. A child dancing on a tortoise. Italian. 16th century. H. $1\frac{7}{8}$ in. Bought, 16*s.*

Has probably surmounted the cover of a lamp.

5431. '59.

FIGURE of a Dolphin. Bronze. Probably part of the ornament of a fountain. Italian. 16th century. H. $6\frac{3}{4}$ in., L. $13\frac{1}{2}$ in. Bought, 3*l.* 18*s.* 5*d.*

3002. '56.

STATUETTE. Bronze gilt. A Pan standing on a circular embossed pedestal (originally the stem of a tazza). Italian. About 1540. H. $8\frac{3}{4}$ in., diam. $4\frac{7}{8}$ in. Bought, 4*l.*

Vigorous in the modelling and admirably chased ; this fragment is a good example of the artistic treatment of objects for table and other domestic use, even in the baser metals, which were not deemed unworthy of execution by great artists in the period of the "*bel cinque cento*." It may be of Venetian origin, and perhaps by the same able hand as a salt-cellar in the writer's possession, formed as a triton supporting a pecten, and blowing through a conch shell.

7868. '61.

FIGURE. Bronze, parcel gilt. A lion supporting an armorial shield, surmounted by a coronet held by cupids. North Italian. 16th century. H. $4\frac{3}{8}$ in., L. $5\frac{1}{2}$ in. Bought.

7868a. '61.

FIGURE. Bronze, parcel gilt. A lion supporting an armorial shield with coronet held by cupids. North Italian. 16th century. H. $4\frac{3}{4}$ in., L. $5\frac{1}{2}$ in. Bought.

2454. '56.

FIGURE. Bronze. A female griffin ridden by an undraped boy (fragment of a fire-dog). Italian. 16th century. H. $11\frac{1}{4}$ in., W. 11 in. by $4\frac{1}{2}$ in. Bought, 6/.

A vigorous design. Of boys, none other than Cupid could conquer such a beast.

109. '69.

STATUETTE. In copper repoussé. A winged dragon. Italian. 16th century. H. $9\frac{1}{2}$ in., L. $13\frac{3}{4}$ in. Bought, 12/.

A clever design extremely well executed by the process of beating from within and finishing with the chaser. It is probably North Italian, and may have surmounted a font or other interior architectural structure.

106. '69.

STATUETTE. Bronze. A Bacchic youth bearing a basket of grapes and leaning on a tree stem, the support of a vine, the fruit of which a dog is eating; on pedestal. Italian. 16th century. H. 15 in., W. of pedestal, $5\frac{1}{8}$ in. Bought, 8/.

A coarse and inferior work.

601. '65.

STATUETTE. Bronze gilt. A Cupid playing on a guitar; a furniture decoration. Italian (Florentine). 16th century. H. $5\frac{1}{4}$ in. Bought (Soulages Collection), 16s. 8d.

602. '65.

Italian. STATUETTE. Bronze gilt. A Cupid playing on a harp; a furniture decoration. Italian (Florentine?). 16th century. H. $5\frac{1}{4}$ in., W. 3 in. Bought (Soulages Collection), 16s. 8d.

603. '65.

STATUETTE. Bronze gilt. A Cupid playing on a harp; a furniture decoration. Italian (Florentine?). 16th century. H. $4\frac{5}{8}$ in., W. 3 in. Bought (Soulages Collection), 16s. 8d.

604. '65.

STATUETTE. Bronze gilt. A Cupid playing on a violin; a furniture decoration. Italian (Florentine?). 16th century. H. 5 in., W. $3\frac{3}{4}$ in. Bought (Soulages Collection), 16s. 8d.

605. '65.

STATUETTE. Bronze gilt. A Cupid playing on a flageolet; a furniture decoration. Italian (Florentine?). 16th century. H. 5 in., W. $3\frac{1}{4}$ in. Bought (Soulages Collection), 16s. 8d.

606. '65.

STATUETTE. Bronze gilt. A Cupid playing on a tambourine; a furniture decoration. Italian (Florentine?). 16th century. H. 5 in., W. 3 in. Bought (Soulages Collection), 16s. 8d.

612. '65.

STATUETTE. Bronze gilt. A Cupid holding a tor- *Italian.*
toise; a furniture decoration, and pendant to 603.
Italian. 16th century. H. $4\frac{1}{2}$ in. Bought (Soulages Collec-
tion), 1*l*.

Varied in pose, these joyous looking amorettes, doubtless once embellished an ebony or inlaid cabinet of Tuscan or Northern Italian production, surmounting the pilasters or cornice on its architectural front. They are of the latter end of the sixteenth century.

460. '73.

TRITON blowing a shell trumpet. One of a pair.
Bronze. Apparently an ornament from the top of
some object. Italian. 17th century. H. $7\frac{5}{8}$ in., diam. of
base, $3\frac{5}{8}$ in. Bought, 17*l*. the pair.

460a. '73.

TRITON blowing a shell trumpet. One of a pair.
Bronze. Apparently an ornament from the top of
some object. Italian. 17th century. H. $7\frac{5}{8}$ in., diam. of
base, $3\frac{5}{8}$ in. Bought, 17*l*. the pair.

2291. '55.

STATUETTE. Bronze gilt. Hercules supporting the
celestial sphere, and standing on the lion's hide. Italian.
About 1600. H. $15\frac{1}{4}$ in., diam. 7 in. Bought (Bernal
Collection), 7*l*. 15*s*.

The figure is nude, a circlet binding the hair, the club held in the right hand. The sphere is of pierced work. The constellations represented as figures cut out of the metal and severally dotted to indicate the position of the stars they enclose; they are sustained or united by the framework of the central belt and the lines marking the degrees of longitude. This sphere opens from the centre, and may have contained a lamp or a compass suspended from the upper part. It probably is one of a pair

Italian. of figures, the other of which sustained the terrestrial globe. This represents that act of the second labour of Hercules, in which the hero for a while relieves Atlas from his burden, on condition of receiving information as to the whereabouts of the golden fruit of the Hesperides.

The idea of this figure, though differently rendered, was probably taken from the well-known antique, the Farnese Atlas, now in the Museum at Naples, and figured in the Museo Borbonico, vol. V. pl. 52. Passeri wrote a learned disquisition thereon, under the title, "Atlas Farnesianus." It does not, however, represent Hercules, as is clearly the case with our bronze.

1077. '55.

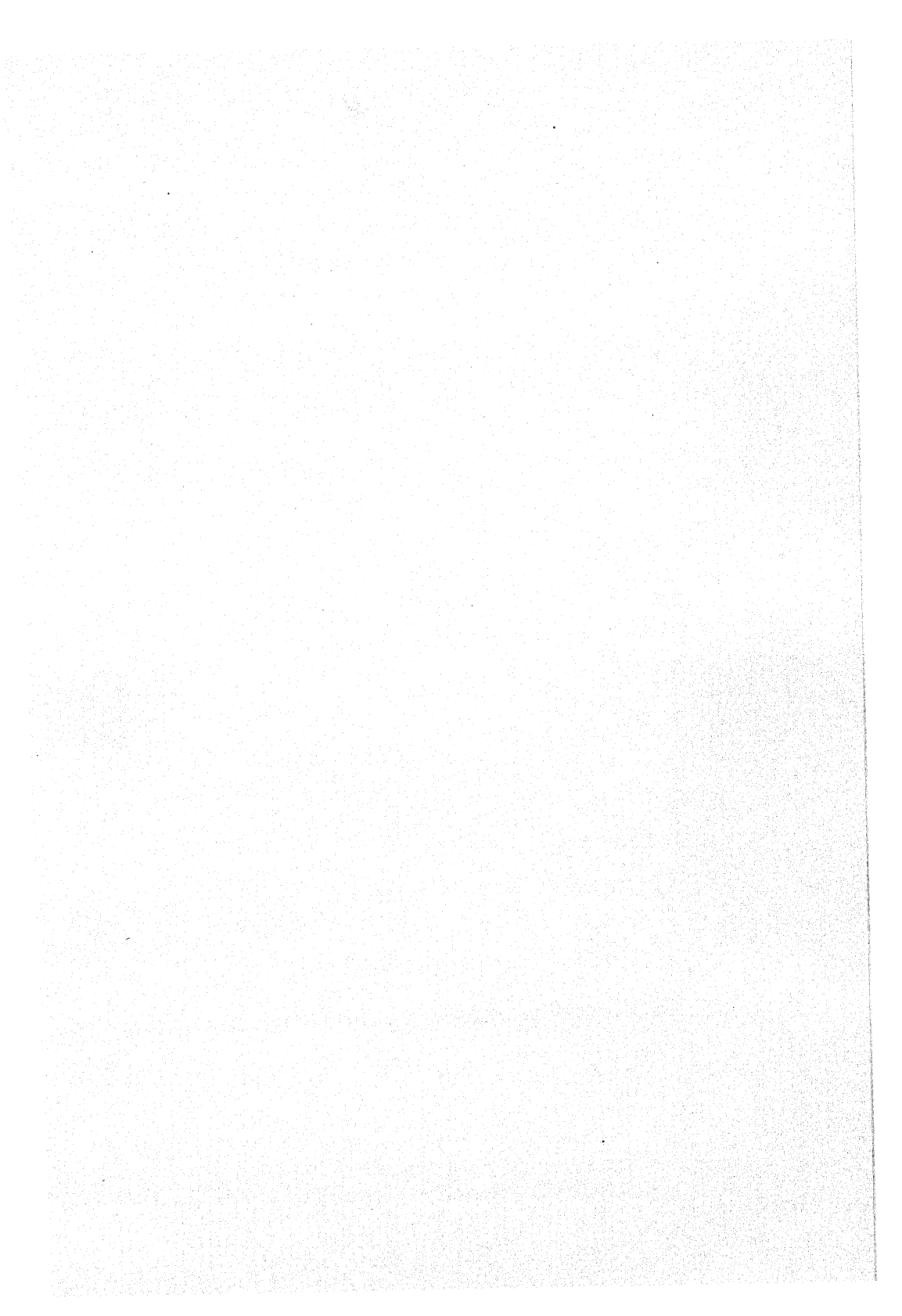
STATUETTE. Bronze. A child habited in a shirt and supporting a vase on its head. Probably North Italian work of the 16th century. H. $5\frac{3}{8}$ in. Bought, 1*l.* 4*s.* 3*d.*

Perhaps portion of a lamp or candelabrum.

4533. '58.

STATUETTE. Bronze. A boy extracting a thorn from his foot; a reduced imitation of the antique. Florentine. 16th century. H. $7\frac{1}{2}$ in., W. $4\frac{1}{2}$ in. Bought, 5*l.*

A reduction from the antique statue in the Capitoline Museum at Rome, but reversed in position. It has probably formed portion of an inkstand, the bronze base of which was furnished with a shell-shaped receptacle for the ink. Such an one, in its complete state, is in the writer's possession, the tree stem on which the figure is seated forming a stand for pens.







WORKS IN RELIEF.

(*Basso and Alto-rilievo.*)

PLAQUES, &c.

DUTCH.

6920. '60.



UST in rilievo. Bronze, on a slab of black *Dutch*.
marble. Portrait of the Emperor Rudolph II.
in a richly ornamented cuirass. Inscribed :

RVD : II : ROM.

IMP : CÆS : AVG

ADRIANVS

ÆT : SVÆ : LVII

FRIES

ANNO . 1609

FEC.

Dutch. H. 2 ft. 4 in., W. 1 ft. 8 $\frac{3}{4}$ in. Bought, 89/. 5s.

A noble portrait of the Emperor Rudolph II. His rich cuirass is decorated with rilievs of Hercules, Mars or Bellona, and with masks, trophies, and other ornaments. The bust rests upon an imperial eagle with outspread wings. The order of the Golden Fleece hangs by a chain round his neck, and a scarf is thrown over the right shoulder. The pauldron or shoulder plate is formed as a lion's mask, beneath which is the inscription. Independently of its artistic excellence, the casting and highly finished chiselling of this bronze are very remarkable. (Catalogue of Italian Sculpture, p. 167.) Adrian Fries was born at the Hague, in 1560, and died in the first quarter of the following century. (*See Plate V.*)

1217. '55.

Dutch.

PLAQUE. Brass. Repoussé or beaten work; a tulip surrounded with floriated ornament. Dutch or French. 17th century. $3\frac{3}{4}$ in. by $2\frac{1}{2}$ in. Bought, 16s.

A charming bit of ornamental metal work.

ENGLISH.

342. '54.

English.

FIGURE in low relief. A fighting cock in chased bronze; probably a badge to be worn on the hat of a "cocker," or attendant in a cockpit. English. 18th century. H. $2\frac{2}{3}$ in., W. 2 in. Bought, 1s. 6d.

150. '65.

PANEL. Copper, inlaid with silver; the design is a vase of flowers with two birds, bordered by a running pattern of foliage; in black frame. English. By E. M. Milward. Prize object in the Society of Arts' competition, 1864. Sight measure, H. $7\frac{3}{4}$ in., W. 7 in. Bought, 4l.

856. '68.

PANEL. Bronze, chased. A group of the Virgin and Child (after Donatello). By S. Berefford. Prize object in the Society of Arts' competition, 1867. English. H. $15\frac{3}{4}$ in., W. $13\frac{1}{8}$ in. Bought, 15l.

857. '68.

PANEL. Bronze, chased. A group of the Virgin and Child (after Donatello). By T. Nichols. Object in the Society of Arts' competition, 1867. English. H. $15\frac{7}{8}$ in., W. $13\frac{1}{8}$ in. Bought, 15l.

858. '68.

PANEL. Bronze, chased. A group of the Virgin and *English*. Child (after Donatello). By H. C. Hatfield. Prize object in the Society of Arts' competition, 1867. English. Sight measure, H. $15\frac{7}{8}$ in., W. $13\frac{1}{8}$ in. Bought, 16*l.* 16*s.*

864. '68.

PANEL. White metal. Engraved with an arabesque design after Lucas van Leyden. By G. Hundley. Prize object in the Society of Arts' competition, 1867. English. H. 4 in., W. 5 in. Bought, 2*l.* 10*s.*

256. '69.

PLAQUE. Copper. Embossed in low relief with a branch of ivy, in a frame. By C. Atkins. From the South London Working Classes Exhibition, 1869. English. W. $13\frac{3}{8}$ in., H. $5\frac{1}{4}$ in. Bought, 2*l.* 2*s.*

FLEMISH.

108. '64.

PLAQUE. Gilt bronze, in high relief. The Entombment *Flemish*. of our Saviour. Flemish. First half of 17th century. H. 8 in., W. $11\frac{1}{2}$ in. Bought, 6*l.*

A fine Flemish work, probably from a design of the school of Rubens or Vandyck.

The body is being deposited in the sarcophagus by Joseph of Arimathea and two others. Mary holds the left arm tenderly; the Magdalen is behind. The chasing has been executed with great elaboration, and it is richly gilt. (Cat. of Reproductions in Metal, No. 72. '19.) Price 2*l.* 10*s.*

FRENCH.

33. '69.

French. **PLAQUE.** Bronze. Half-length figure in low relief of Louis XIV. in armour; in wooden frame. French. Last quarter of 17th century. Sight measure, H. $17\frac{1}{2}$ in., W. 13 in. Bought, 50*l*.

A richly diapered curtain, in part *semée* with roses, falls in the background. The half figure of Louis, when young, is advancing to the right, clad in armour and wearing a rich fur-lined cloak *semée* with *fleurs-de-lis*; on his head is a long curled wig, his right arm and hand point downwards to the arms of France and Bourbon, the left resting on his hip; he is decorated with the scarf and badge of the order of the St. Esprit.

A highly elaborated and fine work.

541. '69.

PANEL. Bronze. An allegorical subject in high relief. Signed: PILLON . S. ; THOMIRE . C. ; B. DE . TOTT . F. French. Last quarter of the 18th century? L. 3 ft. $2\frac{5}{8}$ in., W. 1 ft. $7\frac{1}{4}$ in. Bought, 40*l*.

Time is scared away by a young man, with star on forehead and serpent wand, from a group of two female figures, one of whom, swooning, sinks into the other's arms; the latter is supported by another male personage, also having a star upon his front.

The signatures would indicate that PILLON was the sculptor or modeller; B. DE . TOTT . the founder; and THOMIRE the chaser. Could it be the work of these latter artists, from a panel modelled by Germain Pilon, for insertion in one of the large monuments upon which he was engaged? One Thomire was the master of a bronze foundry in Paris early in the present century (Nagler).

1151. '44.

PANEL. Bronze. Scroll foliage and vine; duplicate of part of the architrave of the bronze doors of the church of the Madeleine, Paris. French, about 1845. (Cast

by Eck and Durand, Paris, after a design by the late Baron H. de Triqueti.) H. 5 ft. 4 in., W. 1 ft. Bought, 14*l*. *French.*

A lower side panel, foliage in *guilloche* with grapes, fruit, and corn springing from an acanthus below; inspired by an antique model, rich, but somewhat wanting in that freedom and life which is so characteristic of classic architectural ornament.

GERMAN.

4498. '58.

PLAQUE. Bronze. The Annunciation. German? or *German.* Flemish. Latter end of 15th or early 16th century. H. 5 in., W. 4 in. Bought, 3*l*.

The Virgin is kneeling at an altar, beneath a rich Gothic arcade or porch; the angel approaches through a door in a wall, behind which are the flowers and shrubs of a garden. Above, the Eternal Father is seen in the clouds, from His mouth proceed rays which terminate in the Dove of the Spirit descending upon the head of the Blessed Virgin. All are nimbed.

An interesting and fine work in high relief. Suggestive of the manner of a wood carving.

7423. '61.

PLAQUE. Bronze; circular. St. George combating the Dragon. German. Late 15th or early 16th century. Diam. $2\frac{3}{4}$ in. Bought, 15*s*.

7426. '61.

PLAQUE. Bell-metal. A composition of two cupids, surrounded by arabesque ornament. German. About 1530. H. $1\frac{3}{4}$ in., W. $2\frac{3}{8}$ in. Bought, 10*s*.

An extremely elegant ornamental design in the manner of Aldegraver.

4653. '59.

German. **P**LAQUE. Lead. Subject in relief, the Infant Hercules strangling two serpents. *German.* 16th century. $3\frac{1}{2}$ in. by 3 in. Bought, 15s.

4652. '59.

MEDALLION Plaque. Lead. Subject in relief, the Magdalen (?) seated in an attitude of grief; architectural landscape background. *German.* 16th century. (Cast from a lithographic stone carving.) Diam. 3 in. Bought, 15s.

This figure is probably emblematic of religion or faith. It is cast from one of a set of admirable carvings in hone stone (Speckstein), some of which have been acquired for the South Kensington Museum, from the Trofs Collection. That of the present subject is, however, wanting. A sharp cast of it in bronze is in the writer's collection. Nos. 7152-3. '60 are of the same series.

7152. '60.

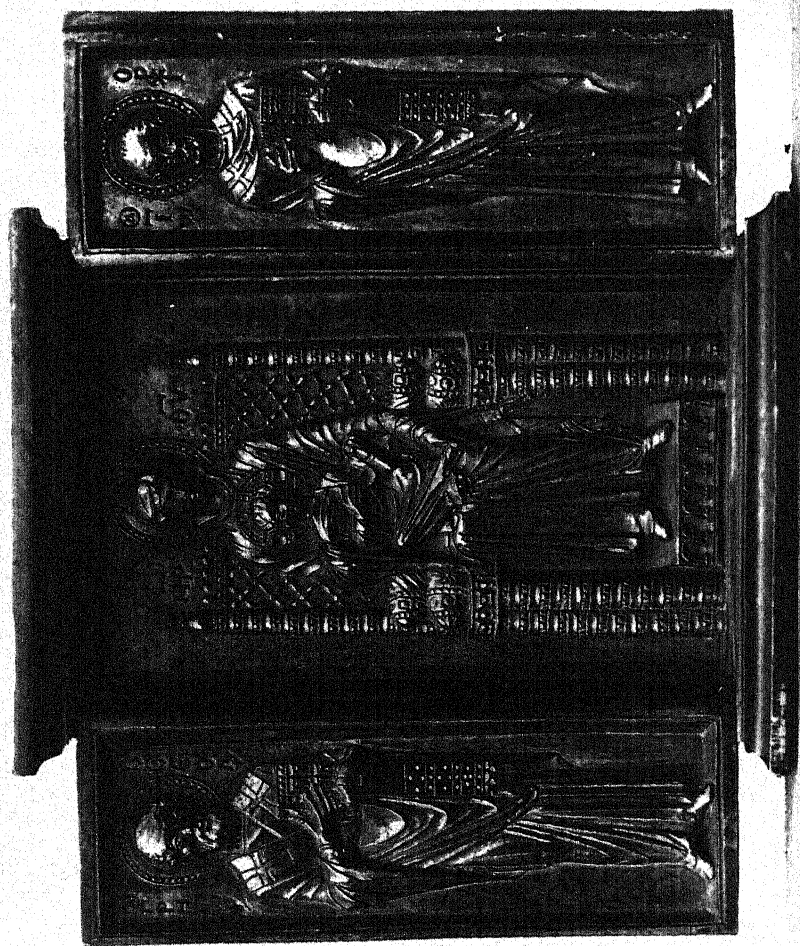
MEDALLION Plaque. Bronze, in relief. A draped seated female, to whom Cupid holds a mirror; architectural background. *German.* 16th century. Diam. $2\frac{3}{4}$ in. Given by Mr. J. C. Robinson.

Cast from one of a series of carvings in lithographic or hone stone (No. 183. '67), since acquired for the South Kensington Museum, from the Trofs Collection, and perhaps emblematic of prudence.

7153. '60.

MEDALLION Plaque. Bronze, in relief. A female figure seated in a landscape, supporting a child, while another looks over her shoulder. *German.* 16th century. Diam. $2\frac{3}{4}$ in. Given by Mr. J. C. Robinson.

Cast from another of the same series of stone carvings (No. 185. '67), and emblematic of charity or maternal love.



TRIPTYCH
Byzantine Greek. Thirteenth century. (1)
New York, 1850.

BYZANTINE GREEK.

1615. '55.

TRIPTYCH. Gilt bronze; in the centre the Virgin and Child, seated on a throne; in either wing a standing figure of a faint, St. John and St. Gregory. Byzantine Greek. 13th century? H. $6\frac{3}{8}$ in., W. $7\frac{3}{4}$ in. Bought, 30%.

Byzan-
tine
Greek.

This rare and important triptych was formerly in the Pulsky Collection. In the central compartment, the Virgin, hooded and nimbed, is seated on a throne, above which is inscribed, $\overline{\text{MP}}$ (mother) $\overline{\Theta\gamma}$ (of God). The Child is sitting in her lap holding a roll or hour-glass in his left hand; the right in the act of benediction. The Virgin's feet are on a footstool, having a seven-arched arcade in the front. On the wing to her right is the erect figure of St. Gregory, the theologian, holding a volume; above is written,—

Ⓐ	Ο
Γ	Θ
Ρ	Ε
Η	Ο
Γ	Α
Ω	
Ρ	

He on her left also holds a book, and his right hand raised as for the benediction; above is written, Ⓐ Ο

Ⓐ	Ο
Ι	Ρ
Ω	

Saint Johannes. In the beginning was the Ρ (Christ, for the Word made God). Both the faints are nimbed. The doors, on the outside, are each adorned with an elongated cross in relief, the limbs of which divide the inscription:—

IC	XC
NI	KA

(Jesus Christ the Conqueror).

A shield of arms, *vair*, is stamped on the outside, seemingly that of the Marcello family of Venice. It is extremely difficult to assign an accurate date to Byzantine castings such as this, which may have been moulded from an earlier type. Possibly it may be one or even two centuries earlier in time than we have placed it; but, on the other hand, we think that it may, with greater probability, be an early example of one

Byzantine Greek. of those conventional repetitions of a received ideal so often seen among the artistic objects for use by the Greek church. Compare the ivory plaque, No. 215. '66, figured and described in Mr. Maskell's Catalogue at p. 73, and believed by him to be also of the 13th century. (*See Plate VI.*)

ITALIAN.

NORTHERN.

7370. '61.

Italian. Northern. **P**LAQUE. Bronze. Half-length figure of the Virgin and Infant Saviour between two candelabra. North Italian. About 1470. $3\frac{3}{4}$ in. by $3\frac{1}{4}$ in. Bought, 8s.

Half-length of the Virgin, fully draped and wearing a classical diadem, a scarf for head-dress, and nimbed. She holds the Child, who, undraped, looks into her face with an expression of love, her's is that of serenity not free from melancholy; the Child also is nimbed. On either side is a flaming candelabrum with triangular base, the upper portion formed as an angel; from beneath them a fall of drapery covers a labelled tablet in the foreground.

A very beautiful work, perhaps originally used as a private devotional tablet. Probably Paduan, and showing the influence of Mantegna, or even more of Donatello, it may be ascribed to the artist who executed Nos. 7496. '61 and 7498. '61, and who signs CHRISTOPHORVS. HIERIMIAE. (*See Plate VII.*)

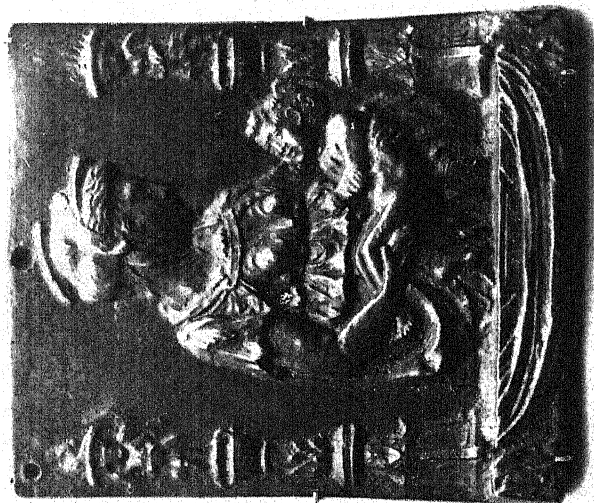
7496. '61.

PLAQUE. Bronze. Two draped figures, Mercury and Flora, or Pomona, clasping hands over a tripod. North Italian. By "CHRISTOPHORVS. HIERIMIAE." About 1470. Square, $2\frac{3}{4}$ in. Bought, 7s.

This subject occurs without the tripod on the reverse of a medal in the writer's collection, signed by the artist as above, and having on the obverse the head of Augustus, with the legend CÆSAR IMPERATOR PONT PPPE SEMPER AVGVSTVS. VIR.



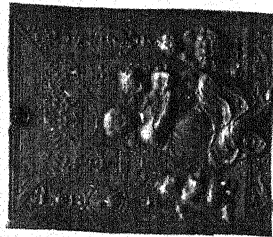
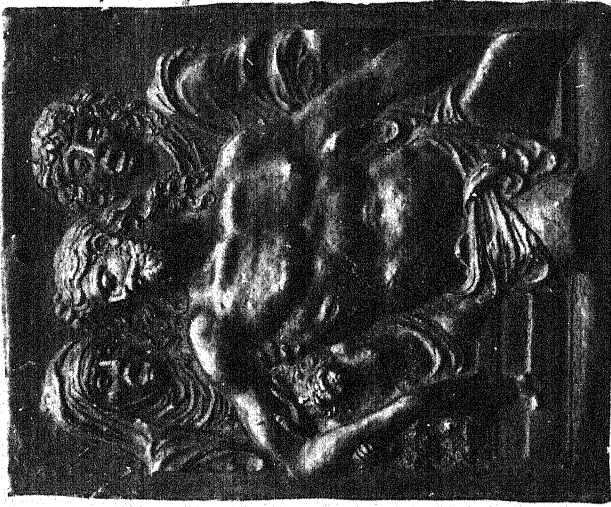
CAST FROM SEAL.
Italian, Sixteenth Century.



PLAQUE.
Italian, Fifteenth Century.



CAST FROM SEAL.
Italian, Sixteenth Century.



7498. '61.

PLAQUE. Bronze; elliptic. Various figures making an offering on the Altar of Love. Beneath is inscribed, *Italian. North-ern.*
 L. CRII. Italian. About 1770. $2\frac{1}{8}$ in. by 2 in. Bought, 4s.
 S

A fine composition by the same artist as Nos. 7496. '61. and probably 7370. '61. The signature may be another form for the same name.

4663. '58.

PLAQUE. Bronze. The Entombment. Probably a contemporary adaptation from the engraving of the same subject by Mantegna. North Italian. 15th century. L. $5\frac{3}{4}$ in. by $4\frac{1}{4}$ in. Bought, 15l.

A composition of twenty-two figures. In the foreground Mary, swooning, is supported by two women; behind, the body of Our Lord is being carefully placed in a sarcophagus, whilst men, women, and children, all expressing profound sorrow, fill up the group.

7483. '61.

PLAQUE. Bronze. The Entombment. North Italian. 15th century. H. $3\frac{1}{4}$ in., W. $2\frac{5}{8}$ in. Bought, 8s.

By a follower of Andrea Mantegna, or after his design. Probably used for a pax, and slightly differing from 5411. '59. The seated figure of the Saviour, seen to the upper portion of the thighs, is supported by St. John. Mary and a young child sustain the right arm. A good cast of a fine and pathetic work. (*See Plate VIII.*)

5411. '59.

PLAQUE. Bronze. Half-length figure of the dead Christ, supported by the Virgin and St. John. North Italian. 15th century. $2\frac{5}{8}$ in. by 2 in. Bought, 14s.

A cast of the same subject as No. 7483. '61, but varied by the absence of the child supporting the right arm.

7375. '61.

*Italian.
North-
ern.*

PLAQUE. Bronze. Christ standing in the sepulchre; originally mounted as a pax. North Italian. 15th century. H. $3\frac{1}{4}$ in., W. 2 in. Bought, 8s.

The half-figure only seen, a cruciform nimbus surmounts the head, a curtain is stretched behind the figure, the flesh of which has been silvered, the drapery gilt. Of the school of Mantegna.

4441. '57.

PAX. Bronze. The Virgin and Child under a canopy, with saints. North Italian. About 1480 or 1500. $4\frac{1}{4}$ in. by $2\frac{1}{2}$ in. Bought, 2l.

The Virgin and Child, seated in a conchoidal vaulted recess within a columnar frontispiece; children are playing music on either side. In the arched tympanum the Saviour in the tomb and two angels are seen; outside the columns are two saints; masks, boy angels, falls of wreathage, &c. enrich the whole. Of the school of Mantegna.

897. '55.

PLAQUE. Bronze. A Roman sacrifice. North Italian. 15th century. $3\frac{1}{2}$ in. by 3 in. Bought, 8s. 1d.

A boar is about being slain in the foreground of a group of many persons before an arched loggia or arcade. In the manner of the school of Mantegna.

5469. '59.

PANEL. Bronze in high relief. The Virgin bearing the dead body of our Blessed Lord (a "Pietà"). In the background at either side an angel is standing. Originally, perhaps, the door of a tabernacle. North Italian. 15th century. H. 22 in., W. $19\frac{1}{2}$ in. Bought, 5l. 10s.

The Virgin is seated, supporting the recumbent body of the Saviour on her lap. On clouds in the background are two draped angels in an

attitude of grief; their wings and the drapery have been gilt. Although somewhat exaggerated in expression, this is a work of deep sentiment, and valuable as an example of the influence of Donatello and Mantegna on the art of Northern Italy. It may reasonably be attributed to Jacopo Vellano of Padua, a pupil of the former, who worked about 1460-1480.

*Italian.
North-
ern.*

4217. '57.

MEDALLION Plaque. Bronze. The Flight into Egypt. North Italian. About 1500. (Originally an insertion into a panel of a tomb or altar.) Diam. $10\frac{1}{8}$ in. Bought, 8*l*.

The Virgin and Child, preceded by Joseph, are seated on an ass, followed by its foal. The background of the picture is composed of a rocky wilderness with palm trees, &c. Two lions and a griffin peacefully follow the Holy Family at some distance. The flat surface and some of the details have been heavily gilt. This bronze is, in all probability, of a northern Italian, perhaps of Brescian origin. (Catalogue of Italian Sculpture, p. 119.)

7421. '61.

PLAQUE. Bronze. The Resurrection. North Italian. 15th century. H. $4\frac{3}{8}$ in., W. 3 in. Bought, 6*s*. 6*d*.

The Saviour is rising in a somewhat forced attitude from the open sarcophagus. One soldier still sleeps, the others are up and armed, or arming, looking in alarm at the uprising figure, who holds a banner in the left hand, pointing upwards with his right. A good sharp example. By the same hand as 4081, &c.

7453. '61.

PLAQUE. Bronze. The Offering of the Magi. North Italian. Last quarter of 15th century. H. $3\frac{7}{8}$ in., W. $2\frac{5}{8}$ in. Bought, 10*s*. 4*d*.

An elaborate composition; the procession of camels and horsemen is seen descending the rocky mountain path. In the foreground, the

Italian. Virgin, seated before a rustic building, receives the offered crown from the aged and bearded king. Joseph is behind.

North-ern. This example of a fine work is much rubbed. By the same hand as Nos. 7421, 4081, &c.

1080. '55.

PLAQUE. Bronze. The Entombment of Our Lord. North Italian. Late 15th century. H. 4 in., W. $2\frac{3}{4}$ in. Bought, 8s. 1d.

Into a sarcophagus, enriched with bas-reliefs, the body of Our Lord is being deposited by Joseph of Arimathea, Mary, and others, seven in all, who express violent grief. In the distance a wooded hilly landscape with Calvary and Jerusalem. By the same hand as Nos. 4081, 7421, &c.

265. '64.

PLAQUE. Bronze, gilt. The Entombment of Our Saviour. North Italian. 15th century. H. $4\frac{1}{8}$ in., W. $2\frac{7}{8}$ in. Bought, 2l.

This is a *replica* of No. 1080. '55.

4081. '57.

PLAQUE. Bronze. The Presentation in the Temple. North Italian. Last quarter of 15th century. $4\frac{3}{8}$ in. by 3 in. Bought, 2l.

An altar occupies the centre, over which the Virgin hands the Infant Saviour to the high priest; two men and two women are at the sides in the background; a cat and two dogs are in the foreground. The scene is beneath a groined arcade.

A fine example of a fine plaque, probably made for a pax. The treatment of the beards by this artist is characteristic.

Nos. 1080, 7453, 7421 are by the same hand.

896. '55.

MEDALLION Plaque. Bronze. David with the head of Goliath ; in the background a nude figure is measuring the fallen giant. North Italian. About 1500. Diam. $4\frac{1}{8}$ in. Bought, 8s. 1d. *Italian.
North-
ern.*

David, erect and nude, leans his right elbow on an altar, upon which is a figure of Mars. He contemplates the severed head lying at his feet ; the sling is in his hand and a helmet on his head. An example in the writer's collection is rectangular and without the Mars. We believe this to be by the same artist as No. 4081, &c., probably of a more advanced period of his art.

The foregoing six plaques, Nos. 7421 to 896, may be ascribed to the same able hand, probably a goldsmith of Bologna, in the latter half of the 15th century. Other works by him are in the writer's collection ; notably, one of the Flagellation and another of the Crucifixion. This last is an unusually sharp example of one of his most characteristic and elaborate compositions, and on the surrounding moulding the letters F. R. are incised. The influence of Francesco Francia, or, perhaps, of the Umbrian School, is to be recognised in these admirable miniature bas-reliefs, but we hardly dare to suggest that those letters may be the initials of Francesco Raibolini. That several of these plaques have been made for use singly, as a pax, and that Francia produced many such devotional objects in his workshop, we are assured ; may not these be of them, the work of his pupils after his designs, if not modelled by his own hands ?

4371. '57.

PLAQUE. Bronze gilt, circular, with an allegorical group in relief ; the half of a sword pommel which has been fawn in two (see No. 4372). Italian. First quarter of 16th century. By the artist who signs IO. F. F. Diam. 3 in. Bought, 5l.

A draped female seated on a dragon, to whom a man offers a palm branch ; behind her a woman holds a mirror suspended to a staff ; to the right another man carries a helmeted head upon a pole ; beyond, a statue of Diana is seen upon a pedestal, beside which is a lion.

4372. '57.

*Italian.
North-
ern.*

PLAQUE. Bronze gilt, circular, with classical group in relief; the Judgment of Paris; the half of a sword pommel which has been fawn in two (see No. 4371). Italian. First quarter of 16th century. By the artist who signs IO . F . F . Diam. 3 in. Bought, 5*l*.

This is a very admirable composition. Paris seated on a bank beneath a tree holds the apple which Juno advances to claim. Minerva is behind with shield and lance, her raised hand grasping a dragon's head which vomits fire at Cupid floating in the sky. Venus stands in modest attitude between her sister goddesses. The figures are graceful in pose and modelling.

Replicas of both these plaques are in the writer's collection, each signed IO . F . F . Mr. J. C. Robinson has suggested that they may be the work of "the painter Francia," doubtless meaning Giacomo Francia, with whose manner there is considerable affinity and with whose initials the signature would agree. It is, however, possible that they may be early works by Giovanni Bernardi di Castel Bolognese, whose manner would be influenced by the school of Francia; he first entered the service of Alfonso of Ferrara, and may have introduced the first letter F . in the signature to record the locality of their production. This artist signs frequently and variously thus: I . O . — IO . C . B . — IOANNIS . — IOAN . DE . CASTRO . BON . — &c.

These plaques may possibly have been moulded from engraved crystals.

5748. '59.

PLAQUE. Bronze gilt, circular. The Judgment of Paris, probably from a sword pommel. Italian. First quarter of 16th century. By the artist who signs IO . F . F . Diam. $2\frac{1}{4}$ in. (Soulaiges Collection.) Bought, 1*l*.

A good sharp *replica* of No. 4372. '57; the initials are indistinctly seen below.

7436. '61.

COVER of a Lamp. Bronze. Two satyrs in crouching attitude, tied by the arms to the central ornament,

which is surrounded by scroll work. North Italian. 15th century. H. $3\frac{1}{4}$ in., W. $1\frac{3}{4}$ in. Bought, 1*l*. Italian.
North-
ern.

A fine fragment of the best period of the art. From the Baron Monville's collection, and stamped B. M.

7533. '60.

PLAQUE. Bronze. Neptune seated between two seahorses, with attendant tritons, &c. North Italian. 15th century. H. $2\frac{1}{2}$ in., W. $9\frac{3}{4}$ in. Given by M. H. de Lafalle, Paris.

Probably an ornament to a casket or piece of furniture.

7435. '61.

PLAQUE. Gilt bronze. Probably from a sword pommel; in the centre a circular medallion with a half-figure of Lucretia stabbing herself; on either side, youthful tritons. Italian. 15th century, $3\frac{1}{4}$ in. by $3\frac{3}{8}$ in. Bought, 2*l*.

Foliated scroll-work border terminating above in a palmette. An ornament of great elegance. From the Monville collection. Stamped B. M.

7425. '61.

MEDALLION Plaque. Bronze. The subject taken from Æsop's fable of the bundle of fagots; above in the clouds the sign of the Zodiac, Taurus. Italian. Second half of 15th century. Diam. $2\frac{1}{8}$ in. Bought, 10*s*.

Probably the ornament of a sword pommel.

522. '54.

MEDALLION Plaque. Bronze. Circular. A border of tritons and sea nymphs, a female on horseback in the centre. Italian. 15th century. Diam. $2\frac{1}{4}$ in. Bought, 3*s*.

Probably the ornament of a sword pommel.

7381. '61.

*Italian.
North-
ern.*

MEDALLION Plaque. Bronze. Vulcan forging arrows for Cupid; Venus seated near. Legend: AMOR . VINCIT . OMNIA. Italian. 15th century. Diam. $2\frac{1}{4}$ in. Bought, 8s.

The same composition occurs on the reverse of a medal of Galeotto Marzi, of Narni. Dated 1490.

4082. '57.

MEDALLION Plaque. Bronze. Cupid sleeping, seated and leaning against an altar, to which his quiver and bow are suspended. Italian. Second half of 15th century. Diam. $3\frac{1}{8}$ in. Bought, 1*l.* 12s.

Probably by Ioannis Baldù, the medallist of Venice. See the reverse of a medal of himself in the same manner, Nos. 667 and 4503. He also executed one of Filippo Maferano, of Venice, in 1457.

7434. '61.

PLAQUE. Bronze. A cupid blindfold standing on a globe, accompanied by two genii, one bearing torches, reversed and upright, the other, who rides a dolphin, holds a mirror. North Italian. Second half of 15th century. $3\frac{1}{8}$ in. by $3\frac{1}{2}$ in. Bought, 2*l.*

An allegorical composition, in the manner of Boldù of Venice. From the Monville Collection. Stamped B. M.

702. '65.

PLAQUE. Bronze; circular. Combat between a mounted knight and two on foot, one of whom stabs the horse from beneath. Signed: MCCCCLXVIII . IHOANNIS FRANCISI . PARMÆSIS . OPVS. Italian. Diam. $2\frac{1}{2}$ in. Bought, 2*l.*

He executed a medal of Costanza Sforza in 1475.

6966. '60.

MEDALLION Plaque. Bronze. Herod seated, receiving the head of St. John the Baptist. North Italian. *Italian. North-ern.*
Second half of 15th century, Diam. $3\frac{1}{4}$ in. Bought, 8s. 2d.

A composition finely treated and in a purely *quattro-cento* style.

7491. '61.

MEDALLION Plaque. Bronze. Apollo and the Python. North Italian. Second half of 15th century. Diam. $2\frac{5}{8}$ in. Bought, 4s.

Apollo, resting on the trunk of a tree, the slain Python at his feet; landscape distance. A similar composition, omitting the Python, occurs on the reverse of a medal by Francesco Antonio Erizzo, having on the obverse the portrait of Nicola Vomico of Treviso.

7476. '61.

MEDALLION Plaque. Bronze; circular. Pan and Pomona. North Italian. Second half of 15th century. Diam. $2\frac{1}{2}$ in. Bought, 1l.

A nude recumbent female holding a cornucopia of fruits, behind whom a satyr or Pan (perhaps intended for Vertumnus or Picus) is playing upon a horn; landscape background.

By the same hand as No. 7491. '61.

1078. '55.

MEDALLION Plaque. Bronze. Arion captured by the pirates. North Italian. Second half of 15th century. Diam. 4 in. Bought, 12s. 1d.

Arion stands in the front of two warriors armed in the renaissance conception of antique style, one of whom ties his hands behind his back, the other is taking his cloak from off his neck; at the foot a violin is on the ground; in the distance a ship is seen with sailors on the deck. There is much ease and dignity in the pose of these figures. See No. 7346. '61, the smaller St. Sebastian, and No. 7491. '61, Apollo and Python, which may be works by the same hand.

6890. '60.

*Italian.
North-
ern.*

PLAQUE. Bronze. St. Sebastian tied to a pillar, between statues of Mars and Minerva (?) on bases. Northern Italian. Second half of 15th century. H. 3 in., W. $2\frac{1}{4}$ in. Bought, 18s. 4d.

This is the smaller plaque representing St. Sebastian, and may be by the same hand as No. 7491. '61, &c. A larger one of the same subject, by an artist who signs with the letter M on a label (Bartolomeo Montagna?), of the school of Mantegna, is in the writer's collection, in fine condition; it is rarely met with.

7486. '61.

PLAQUE. Bronze. St. Sebastian tied to column, architectural background. Northern Italian. Second half of 15th century. H. 3 in., W. $2\frac{1}{4}$ in. Bought, 13s.

A replica of No. 6890. '60.

7346. '61.

PLAQUE. Bronze. St. Sebastian, with architectural background. Northern Italian. Second half of 15th century. H. 3 in., W. $2\frac{1}{8}$ in. Bought, 5l. 4s.

Also a replica of No. 6890. '60.

6762. '60

CIRCULAR Medallion Plaque. Bronze gilt. The fall of Phaëthon. Northern Italian. Second half of 15th century. Diam. $4\frac{1}{8}$ in. Bought.

Probably by the same artist, Francesco Antonio Erizzo, as No. 1078. '55, and one of a series of classic subjects which may have adorned a cabinet. The four horses are struggling violently among the fragments of the broken car, whence the adventurous driver is hurled head foremost to the ground. Hills and forests in the background.

6992. '60

PLAQUE. Bronze, circular. Æneas embarking to the Italian.
Infernal Shades. Italian. About 1480-1490. Diam. North-
2½ in. Bought, 1*l.* 12*s.* ern.

The Cumæan sibyl protects the hero, and offers the golden bough to Charon, who—

“ Drives from the deck the flitting airy train,
And in the bark receives the mighty man.”

(*Pitt's translation of Virgil's Æneid*, p. 574.)

It is, perhaps, by the same hand as No. 7463. '61.

4490. '58.

PLAQUE. Bronze-gilt. A triumphal procession. Italian.
15th century. W. 3 in., H. 2 in. Bought, 14*s.* 5*d.*

7463. '61.

PLAQUE. Bronze. A triumphal procession, men carrying standards, a beacon, &c.; others on horseback.
Italian. 15th century. H. 1½ in., W. 3 in.

Similar to No. 4490. '58.

4482. '58.

PLAQUE. Bronze. The Resurrection. Italian. 15th
century. Square, W. 1¾ in. Bought, 16*s.*

499. '64.

PLAQUE. Bronze, oblong. Bust, to the right, of Andrea
Gritti, Doge of Venice, with his initials, A. G. Italian.
First quarter of 16th century. H. 5¼ in., W. 5 in. Bought,
11*l.* 4*s.*

From the Piot collection. It has been ascribed to Vittore Gambello, also known as Camelio, but of whose works we have no record after 1510. Gritti did not become Doge until 1523, after which event this portrait must have been taken, as he wears the cap of that high dignity.

4466. '58.

Italian. **PLAQUE.** Bronze. A Bacchanalian procession of satyrs and cupids. *North-
ern.* Italian. 16th century. 4 in. by $1\frac{7}{8}$ in.
Bought, 15s.

With a goat, of course, and Pan, who plays the mandolin.

Probably an ornament of a piece of furniture, and companion to No. 1081. '55.

1081. '55.

PLAQUE. Bronze. Group of seated figures; allegorical. Italian. 16th century. W. 4 in., L. $1\frac{3}{4}$ in. Bought, 8s. 1d.

Part of the same ornamental mounting as No. 4466. '58.

266. '64.

PLAQUE. Bronze. St. Jerome standing beneath a ruined arch. Northern Italian. Early 16th century. H. 3 in., W. $1\frac{7}{8}$ in. Bought, 2l.

A stone is in the saint's right hand, his lion and a book are on the ground, a skull and an open volume on the rock; the drapery is well studied. This is a fine sharp example, of which Nos. 8868. '61 and 7377. '61 are replicas, the former important as being signed by the artist VLOCRINO.

8868. '61.

PLAQUE. Bronze-gilt. St. Jerome standing beneath a broken arch. Northern Italian. Signed VLOCRINO. Early 16th century. H. 3 in., W. $1\frac{7}{8}$ in. Bought, 1l. 7s. 6d.

Replica of Nos. 266. '64 and 7377. '61, inferior as a cast.

7377. '61.

PLAQUE. Bronze. St. Jerome standing beneath a broken arch. Northern Italian. First quarter of 16th century. H. 3 in., W. $1\frac{7}{8}$ in. Bought, 8s. *Italian. Northern.*

Replica of Nos. 266. '64 and 8868. '61.

7497. '61.

MEDALLION Plaque. Bronze. Allegorical representation of Virtue subduing Vice, with the legend VITIVM. CAEDIT. VIRTVS. First half of 16th century. Northern Italian. Diam. $2\frac{1}{4}$ in. Bought, 4s.

Probably modelled for the reverse of a medal or a sword pommel.

95 '65.

PLAQUE. Oblong, bronze-gilt. Apollo and Marfyas. Italian. Early half of 16th century. $2\frac{3}{4}$ in. by 2 in. Bought, 16s.

Apollo seated on a rock with lyre in hand; Marfyas with goat's legs, and tied to the fatal tree. A fine composition.

192. '67.

PLAQUE. Bronze. Men and warriors in classical costume, before a throne, on which is seated the headless skin of a man, in low relief. Italian. Early 16th century. H. $1\frac{1}{8}$ in., L. $2\frac{3}{4}$ in. Bought (Tros Collection), 1l. 16s.

193. '67.

PLAQUE. Bronze, oblong. Mutius Scævola before Porfenna. Italian. Early 16th century. H. $1\frac{1}{8}$ in., L. $2\frac{3}{4}$ in. Bought (Tros Collection), 1l. 16s.

7460. '61.

*Italian.
North-
ern.* **M**EDALLION. Bronze. Seated nude figure and two cupids, with inscription ΣΕΜΝΗΚΑΘΗΙΑ (alluding to the theft). Italian. 15th or 16th century. Diam. 2 in. Bought, 2*l.* 10*s.*

Two cupids stealing some object from the hand of a sleeping youth. From the Monville Collection, stamped B.M. Perhaps by the same artist as No. 269. '64.

269. '64.

MEDALLION Plaque. Bronze. The Roman Charity. Italian. 15th or 16th century. Diam. 2½ in. Bought, 2*l.*

Very gracefully rendered in high relief and carefully chiselled. Perhaps by the same hand as No. 7460. '61.

5412. '59.

PLAQUE. Lead, elliptic. Group in low relief of a lady at her toilette, with attendants, a cupid holds a mirror, in which her face is seen reflected; a monogram in the field. North Italian. 16th century. 3⅝ in. by 2⅞ in. Bought, 12*s.*

A very admirable group. The lady is attended by a female who dresses her hair, whilst a young man to her right is playing on the pan pipes. The work of Antonio Abondio, a sculptor and embosser of Ascona on the Lago Maggiore, who died about 1550. He was counted among the pupils of M. Angelo. (*See* Nagler, *Die Monog.* vol. I. No. 1005.)



* * The following nine plaques are by an artist who signs O. MODERNI, whom we believe to have belonged rather to one of the Northern Italian than to a Florentine school, at the commencement of the 16th century. His name is not recorded by Zani. *Italian. Northern.*

4467. '58.

PLAQUE. Bronze. Hercules and the Centaur Nessus. Signed "O. MODERNI." Italian. First half of 16th century. $2\frac{3}{4}$ in by $2\frac{1}{8}$ in. Bought, 8s. 4d.

With distant landscape, the colosseum and another building in the background. A sharp example of one of a series of small plaques by the same artist, representing the labours of Hercules.

7464. '61.

PLAQUE. Bronze. Hercules and the Centaur Nessus. Italian. First half of 16th century. H. $2\frac{5}{8}$ in., W. $2\frac{1}{8}$ in. Bought, 12s.

A duplicate, unsigned, of No. 4467. '58.

7484. '61.

POMMEL of a sword, having on either side a gilt plaque. Bronze. On one a mounted warrior riding over prostrate foes, with the legend DV BIA . FORTVM . ; on the other a warrior offering a sacrifice, or the subject of Mutius Scævola? Italian. First half of 16th century. Diam. $2\frac{5}{8}$ in. Bought, 6s. 6d.

The first subject is a repetition of the square plaque, No. 7459. '61.

7459. '61.

*Italian.
North-
ern.*

PLAQUE. Bronze-gilt. Horsemen overriding fallen foes. Italian. First half of 16th century. H. $2\frac{1}{4}$ in., W. $2\frac{1}{2}$ in. Bought, 9s.

A repetition of one side of the sword pommel, No. 7484. '61.

6967. '60.

MEDALLION Plaque. Bronze. A lion hunt by armed horsemen. Italian. First half of 16th century. Diam. $3\frac{1}{8}$ in. Bought, 8s.

4479. '58.

MEDALLION Plaque. Bronze. Hercules and Cacus ; surrounded by a border of Grecian honeysuckle ornament. Italian. First half of 16th century. Diam. $4\frac{5}{8}$ in. Bought, 2l.

Hercules sleeps in the foreground. Cacus, issuing from a cave, seizes an ox by the tail. An example in the writer's collection is signed O. MODERNI.

1079. '55.

PLAQUE. Bronze. Hercules overcoming the Nemean Lion. Italian. First half of 16th century. W. $2\frac{1}{2}$ in., H. $2\frac{1}{4}$ in. Bought, 8s. 1d.

A tree is behind, and suspended to it are his bow and quiver ; his club is on the ground. Rocks beyond. Another of the series by MODERNI, but not signed.

7422. '61.

PLAQUE. Bronze. Hercules and the Lion. Italian. First half of 16th century. 3 in. by $2\frac{1}{4}$ in. Bought, 6s. 6d.

Duplicate of No. 1079. '55. In the writer's collection this subject, without the rocks &c. occurs on one of a fine pair of elongated oval plaques, the ends filled in with other subjects; the companion representing the rape of Deianira.

*Italian.
North-
ern.*

7493. '61.

PLAQUE. Bronze. Hercules with the Nemean Lion. Italian. 16th century. H. $3\frac{1}{4}$ in., W. $2\frac{5}{16}$. Bought.

An inferior replica of Nos. 7422. '61, and 1079. '55.

4481 '58.

PLAQUE. Bronze. Shaped for a sword pommel. An allegorical subject. Italian. About 1500-1510. W. 3 in., H. $2\frac{1}{4}$ in. Bought, 16s.

A military trophy is represented between two seated females; arms, shields, &c.

The companion of this beautiful work is in the writer's collection, and represents money (perhaps as ransom) and female prisoners offered to two seated warriors. These plaques have never been mounted on a sword, and are in perfect condition.

272. '64.

PLAQUE. Bronze. The Deposition from the Cross; in a frame of moulded tortoise-shell. Northern Italian. First quarter of 16th century. H. $5\frac{7}{8}$ in., W. $3\frac{3}{4}$ in. Bought, 2l.

A composition of many figures engaged in the act of taking down our Lord's body from the cross, which occupies the centre of the picture. The tortoise-shell frame is enriched with masks, scroll and strap work, with terminal figures on either side; it is of a later period than the plaque.

534. '64.

PLAQUE. Bronze, circular. Vulcan forging armour for Achilles. Italian. About 1500. Diam. $2\frac{1}{2}$ in. Bought, 2l. 16s.

Italian. A winged genius (Victory?) holds the shield, horses feed in the
North- foreground.
ern.

7378 '61.

PLAQUE. Bronze. The execution of a prisoner before a king enthroned. Italian. 16th century. $1\frac{1}{2}$ in. by $3\frac{1}{8}$ in. Bought, 8s.

The king is giving rewards to archers, by whom a prisoner tied to a tree has been executed; landscape background.

This can hardly be intended for the martyrdom of St. Sebastian?

7121. '60.

PLAQUE. Bronze, oval. Heads of two children, one laughing, the other crying. Italian. 16th century? H. $2\frac{5}{8}$ in., W., $3\frac{3}{8}$ in. Bought.

Probably a cast from an earlier model.

4678. '58.

MEDALLION Plaque. Bronze. Mars, Venus, and Cupid (?). Italian. 16th century. Diam. $1\frac{1}{4}$ in. Bought.

. 7376. '61.

MEDALLION Plaque. Bronze. The Conversion of St. Paul. Italian. Second half of 16th century. Diam. $2\frac{1}{2}$ in. Bought, 8s.

Beneath is the letter P subsequently incised. Perhaps modelled for the reverse of a medal.

267. '64.

PLAQUE. Bronze. Neptune rebuking Æolus (?), with an inscription in honour of Andrea Doria, ANDR.

PATRIS · AVSPITIIS · ET · PROPRIO · LABORE · *Italian.*
North Italian. About 1530-40. $3\frac{1}{2}$ in. by 3 in. Bought, *North-*
2*l.* *ern.*

A confused and busy composition. Over a rough sea Andrea Doria, in armour, holding a trident and impersonating Neptune (?), is drawn in a car by horses, one of which flies at a sea serpent; Æolus (or Neptune?) in a chariot is behind in the race; or this allegory may imply that Doria eclipses Neptune on his own element. The sea teems with tritons, nymphs, fish, and marine monsters. Probably a Genoese work, and by the same hand as No. 7433. '61.

7433. '61.

PLAQUE. Bronze. A Bacchanalian procession. Italian.
First half of 16th century. Square, W. $2\frac{3}{4}$ in. Bought,
2*l.* 10*s.*

Bacchus is supported upon the back of a boar, landscape distance; fleurs-de-lys in the upper corners. From the Monville Collection, stamped B.M.

268. '64.

PLAQUE. Bronze, escutcheon-shaped. The Devotion
of M. Curtius. Italian. 16th century. $2\frac{1}{2}$ in. by $2\frac{1}{4}$ in.
Bought, 2*l.*

Perhaps an ornament of a sword or scabbard.

536. '64.

MEDALLION Plaque. Bronze. Within a wreath of
leafage and fruit a Hydra, one of her seven heads is
struck off. Italian. About 1520. Diam. $2\frac{3}{4}$ in. Bought,
4*l.* 5*s.* 10*d.*

From the Piot Collection.

535. '64.

Italian.
North-
ern.

MEDALLION Plaque. Bronze, silvered. A man devoured by lions, above are two clasped hands and a ribbon, inscribed ANCI . MORTE . CHE . RONPERE . FEDE . (Rather death than break faith.) Italian. About 1520. Diam. $2\frac{1}{4}$ in. Bought, 1*l.* 12*s.*

From the Piot Collection. Perhaps designed for the reverse of a medal, and allusive to some contemporaneous history.

533. '64.

PLAQUE. Bronze, bell-shaped. Mars and Victory crowning a boy standing on an altar, to whom Mars also offers armour. Italian. 16th century. H. $3\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Bought, 1*l.* 8*s.* 10*d.*

An allegorical subject surrounded by a foliated strap-work border springing from lion's feet. From the Piot Collection.

270. '64.

MEDALLION Plaque. Bronze. A kneeling aged male saint, an angel pointing to the Virgin in glory. Italian. 16th century. Diam. $2\frac{1}{4}$ in. Bought, 2*l.*

96. '65.

MEDALLION Plaque. Bronze-gilt. The Laocoon group within a wreath; probably an ancient cast from and perhaps for a hat medallion. Italian. First half of 16th century. Diam. $1\frac{3}{4}$ in. Bought, 12*s.*

273. '64.

MEDALLION Plaque. Bronze. The Incredulity of St. Thomas. Italian. 16th century. Diam. $1\frac{5}{8}$ in. Bought, 2*l.*

A work in high relief.

2803. '56.

PLAQUE. Bronze, elliptic. St. Michael subduing Satan. *Italian.*
Italian. 16th century. $4\frac{3}{8}$ in. by $3\frac{1}{2}$ in. Bought, 16s. *North-*
ern.

A rich framing of strap work with masks, &c. surrounds the subject; it has been gilt, and probably ornamented a cabinet or casket.

4897. '54.

PLAQUE. Circular, in beaten copper. St. Mark, seated, with his lion. North Italian. Late 16th century or early 17th century. Diam. 3 in. Bought, 3s.

111. '69.

PANEL. A circular medallion. Bronze-gilt. The Martyrdom of St. Paul. Italian. Late 16th century. Diam. $19\frac{3}{4}$ in. Bought, 20l.

There is an eclectic look about this work which points to the Bolognese school of the end of the 16th or early 17th century. In the foreground is the executioner, who has just struck off the head of the aged saint, fallen in the front. His body is surrounded by two men and three women, one of whom kisses his feet; mounted foldiers are in the distance. The modelling and attitudes are exaggerated, and the whole composition mannered.

91. '66.

PANEL. Bronze, with grotesque ornament in beaten work. Cupid sleeping between Roman wolves in the upper part, and sirens mounted on sea-horses below. A central stem, triple masked, supports the child, above whom is a label. Italian. Late 16th century. Square, W. $13\frac{5}{8}$ in. Bought, 30l.

Good in design and executed with great vigour and ability. Perhaps Roman.

520. '68.

Italian.
North-
ern.

FOUR Plaques of gilt bronze with circular tops, mounted in an ebony framing as a triptych. They represent, respectively, the Agony in the Garden, the Flagellation, the "Ecce Homo," and the Crucifixion. Italian. First half of 17th century. Total H. 1 ft. 4 in., W. 2 ft. 4½ in. when open. Bought, 13/.

Ably executed in *répoussé* after designs of the Carracci school.

ITALIAN.

FLORENTINE SCHOOL.

Works by Donatello and his Pupils.

8717. '63.

Italian.
Floren-
tine.

MIRROR, of mixed metal, in a bronze case, inlaid with gold and silver. On the back, in relief, is an allegorical representation of fruitfulness, in which are half-length figures of a satyr and a bacchante. Florentine. By Donatello. Made about 1450, for the Martelli family, from whose representative it was purchased. 9 in. by 7½ in. Bought, 650/.

At the top of the framing is a swivel ring for suspension, its attachment being ornamented on each face with a mask of Medusa between two scrolls; beneath is another swivel ring. The bas-relief is an allegorical composition, indicating abundance or fertility. Above, in the central background, a Term or Hermes is represented, on either side of which are pedestals bearing vases, one filled with fruit, the other a wine vase, offerings to the god of gardens. Drapery and a wreath of foliage hang in festoons from the Term, at the base of whose pedestal are placed a shield, damascened with palmette ornament in gold, a goat's skin, and a *pedum*. On the right side of the centre is the half figure of an aged faun or dryad, crowned with vine or ivy, and draped in a goat's skin, his right hand clasps a *carchesium*, and with his left he points upwards, extending the first and fourth fingers. A Bacchante faces him, and with her left hand milks her abundant breast into a *thyton* terminated as a griffin,



MIRROR CASE.



which she holds in her right hand. She also is clothed in a goat's hide.¹ Each has a thyrsus, and behind are stems of vine, the branches of which rise above, while, on a ribbon between them, the pandæan and the double pipes are suspended. Beneath is the full-faced bust of an aged female with open mouth, supported by a label on which is inscribed NATVRA . FOVET . QVAE . NECESSITAS . VRGET. Many of the details are enriched with gold and silver, as the eyes, the head, and other ornaments, the rims of the cups, &c.

*Italian.
Floren-
tine.*

Unfortunately no record has been kept of the exact date when this remarkable work was executed by Donatello for his great patrons the Martelli family, in whose possession it remained until acquired directly by purchase for this museum. It was, however, probably produced in Florence shortly before 1451, when Donato went to work at Padua, and is in his most developed manner.

Since the most flourishing period of Greek or Greco-Roman art it is probable that nothing in this classic material had been produced of such varied artistic excellence ; the largeness of the manner, the tenderness of surface, and the exquisite finish of the details are equally worthy of admiration. In this latter quality it is difficult to conceive that Donatello's hand could have executed the minute damascened ornament and careful tooling, worthy of the practised goldsmith, of a Caradosso or of Cellini himself, did we not know that some of Donato's works in marble are elaborated with a nicety, which, as in this case, never detracts from the more important qualities of the modelling, and must have been the painstaking and loving labour of the master's hand.

We know, however, that Donatello had studied as a goldsmith, and his love for metal-work is evinced by the numerous fine works in bronze which still remain to us. This is covered with a rich but delicate liver coloured *patina*. (Catalogue of Reproductions in Metal, No. '64. 55. Price 4*l*.) (See Plate IX.)

8552. '63.

GROUP. Bronze, in high relief. Subject, the Entombment. Florentine. Attributed to Donatello. About 1420. In black wood frame, inlaid with pietra dura. H.

¹ Baron H. de Triqueti (Fine Arts Quarterly, May 1864) refers to a statement made by Gori in his description of the antique gems of the Medici cabinet, that among them were two antiques representing these two figures. It is more than likely that Donato derived the ideal of these figures from the antique, as he probably did the "stacciato" rilievo which was brought by him to such perfection.

Italian. (without frame) 1 ft. $\frac{3}{4}$ in., W. 1 ft. $4\frac{1}{4}$ in. Bought (Webb
Floren- Collection), 140*l.*
tine.

A *pietà*. In the centre and front of the composition the dead body of Our Blessed Lord is resting upon the lap of the Virgin Mother, who is seated on the ground. On her right the Magdalen with dishevelled hair; on her left St. John, and behind, two female disciples are standing in attitudes and with expression of extreme grief. A long veil covers the Virgin's head, and all, with one exception, bear the nimbus. This admirable work, of the master's earlier manner, was probably designed or modelled by Donatello and executed by one of his pupils. It has doubtless formed one of a series of subjects which originally adorned the panels of a pulpit or altar front, as those in the church of S. Lorenzo at Florence and S. Antonio at Padua. (*See Plate X.*)

6979. '60.

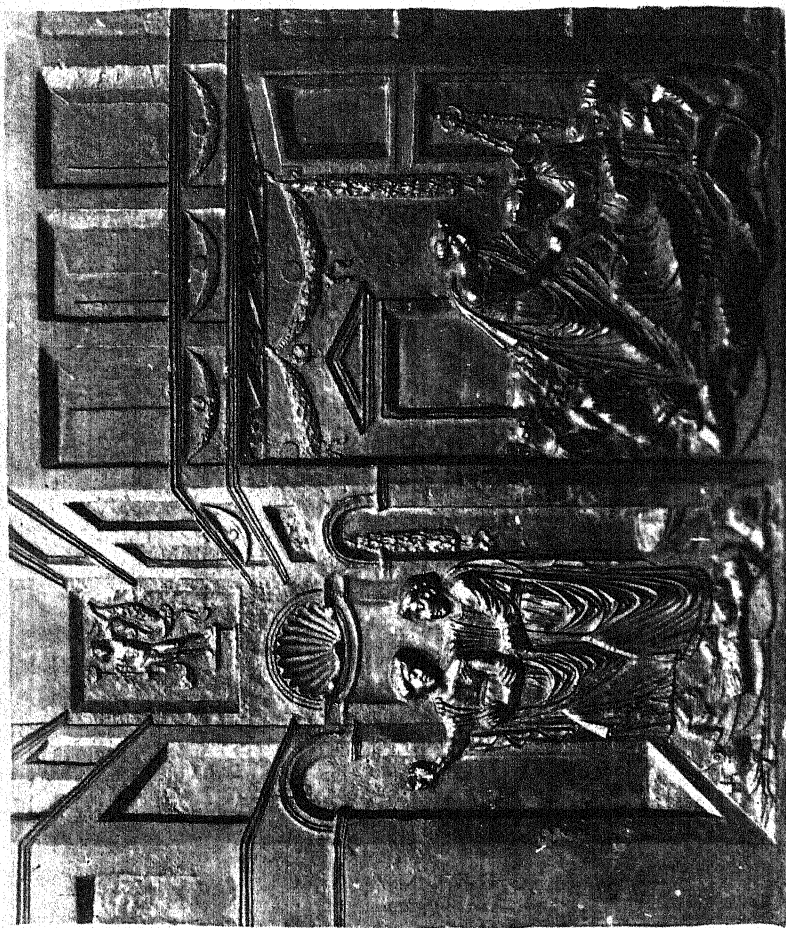
PLAQUE. Bronze. Subject, in low relief, the Entombment. Italian, Florentine. Second half of 15th century. Attributed to the school of Donatello. H. $4\frac{1}{2}$ in., W. $6\frac{1}{2}$ in. Bought, 7*l.* 4*s.*

A composition of many figures. In the centre the body of Our Saviour is borne by St. John, Joseph of Arimathea, and another, who are in the act of lowering it into a sarcophagus, on which is an inscription. Mary is on her knees, to the right of the beholder; Magdalen on the left of the group; other women and men, whose action and countenances express extreme woe, fill up the background; no less than twenty persons are represented.

If not modelled by Donato himself this excellent work is probably by one of his most able scholars from the master's design. A bas-relief in bronze of the same subject, differently and less ably treated, perhaps by his pupil Bertoldo, is in the writer's collection.

67. '65.

PLAQUE. Bronze, in relief. Vulcan repairing the wings of Cupid, and Cupid instructed by Mercury; Minerva, Mars, and other gods are in the background. Italian, of the



RELIEF OF A FEMALE SAINT
Ascribed to Lorenzo Ghiberti, Fifteenth Century.

No. 476 '00

school of Donatello. Second half of 15th century. H. $6\frac{7}{8}$ in., W. $9\frac{3}{4}$ in. Bought (Pourtalès Collection), 197. *Italian. Florentine.*

Possibly from a design by that master; it is roughly cast from the wax, and does not appear to have been touched with the chasing tool. The grouping is finely composed of five and of four figures, having much dignity of pose and expression; instance that of Mercury.

4080. '57.

PLAQUE. Bronze, rounded above. The Virgin and Child under a shell-lined arch. Italian, Florentine. Last quarter of 15th century. H. $3\frac{3}{4}$ in., W. 3 in. Bought, 17. 4s.

The half figure of the Virgin is in profile to the right, she is kissing the Child on the left cheek, a scarf covers her head; both are nimbed. Probably a pax or devotional tablet by an artist who had derived his manner from the school of Donato.

Works of other Florentine Masters and Schools.

474. '64.

PANEL. Bronze; probably from a door; representing in low relief and in double action an Angel releasing a female saint from prison. Italian, Florentine. First half of 15th century. Ascribed to Lorenzo Ghiberti. H. 17 in., W. $14\frac{1}{2}$ in. Bought (Piot Collection), 1047.

The subject is divided into two scenes by the wall of the prison; within, a female saint is seen lying, from whom an angel (without wings) removes her chains; she is surrounded by sleeping soldiers, seven in number; decorative festoons fall from the chamber walls. The other scene shows the saint set free, and guided forward by the angel, who

Italian. sustains her while walking over shields and arms which strew the ground.
Florentine. An architectural background, showing a figure of Mercury in a niche, &c., completes the design of this admirable work, in which the spirit, if not the hand, of Ghiberti is manifest.

This may probably represent the miraculous visitation and delivery from prison of an almost forgotten martyr, Glycera, who finally suffered in the 2nd century at one of the cities named Heraclea; and if so is a subject of great rarity. (*See Plate XI.*)

7369. '61.

PLAQUE. Bronze, with semi-circular top, probably for a Pax. The Adoration of the Magi. Italian. Last quarter of 15th century. $3\frac{7}{8}$ in. by $2\frac{7}{8}$ in. Bought, 8s.

A fine composition, probably Florentine. The Virgin sits on the right of the picture, holding the blessed Child upon her knee, to whom one of the Magi kneels, offering a globular formed vase; his crown is on the ground; the others stand behind, crowned, and holding their offerings. Joseph is seen at the back of his espoused wife; none are nimbed, except the Child. A partly ruined building is in the background, and the star shows large in the sky.

This plaque is rare; in the writer's collection is a fine example, and also one by the same able hand, the Virgin and Child with fall of wreathage above.

The sentiment of Ghirlandaio is apparent in these small works.

2535. '56.

PLAQUE. Bronze. The Virgin and Child, with two angels; in the background a canopy or baldachino, ornamented with minute arabesques. Italian, Florentine. Last quarter of 15th century. $1\frac{1}{2}$ in. by $1\frac{1}{4}$ in. Bought, 12s.

This little gem is evidently cast from a highly elaborated work, probably in gold, and by one of the Florentine goldsmith-painter-sculptors of the 15th century, a Ghirlandaio or a Botticelli. Nothing can exceed the grace and delicacy of the composition and the ornamentation of medallions and labels in floral and grotesque panellings, with a crowd of boy angels in the upper part.

It may have been designed for a Pax, or more probably for a small portable devotional tablet, and I am inclined to ascribe it to the same hand as No. 7891a. '61. (*See* Plate VIII.)

*Italian.
Floren-
tine.*

A larger plaque of equally elaborate but different design is in the writer's collection.

7891a. '61.

PLAQUE. Bronze gilt. The Virgin and Infant Saviour, with two boy angels, cherubs in the clouds, &c. Italian, Florentine. Last quarter of 15th century. H. 2 in., W. $1\frac{1}{2}$ in. Bought.

This cast of a charming composition has been unfortunately much rubbed, to the destruction of its finer details. It is by the same able artist as No. 2535. '56, and recalls the manner of Sandro Botticelli.

The Pax, No. 4408. '57, has a bronze plaque representing the enthronement of the Virgin, and enriched with niello, a work of the same hand, and in which the manner of Botticelli is still more apparent.

756. '64.

PLAQUE. Bronze. The combat of the Centaurs and Lapithæ; by Pollajuolo. Italian, Florentine. About 1470. Square, W. 2 in. Bought, 10s.

An admirable and indubitable example of the smaller works of this too vigorous sculptor. It is worthy of study for the minute care with which the detail of the background is executed, and the power displayed upon the struggling groups in the main subject. (*See* Plate VIII.)

6977. '60.

PLAQUE. Bronze gilt. The Holy Family, within a frontispiece or tabernacle. Italian, Florentine. 16th century. H. $4\frac{3}{8}$ in., W. $2\frac{3}{4}$ in. Bought, 2*l*.

A devotional tablet, or a pax. The Virgin, who offers her breast to the Infant, is seated beneath an architrave which is supported by pilasters enriched with arabesque and surmounted by a tympanum on

Italian, Florentine. which the Eternal Father and angels are depicted. Joseph and the Infant St. John are with the Virgin. The base is ornamented with palmettes. A more highly elaborated and slightly varied example of this plaque is in the writer's collection.

7431. '61.

PLAQUE. Bronze, in high relief. A full length figure of Judith holding the head of Holofernes. Italian. About 1520-40. H. $12\frac{1}{4}$ in., W. $8\frac{3}{8}$ in. Bought, 12/.

Judith draped in the antique style is holding the head of Holofernes in the left hand; her right clasps the hilt of a sword (which has been lost). This is a figure of much dignity, the drapery finely treated but approaching to heaviness. It has been attributed, without definite authority, to Jacopo Sanfovino. (Cat. Ital. Sculpture, p. 128.)

7492. '61.

PLAQUE. Bronze, circular. The Holy Family, surrounded by a gilt raised edging inscribed PVER · NATVS · EST · NOBIS · (Unto us a Child is born.) Italian, Florentine. 16th century. Diam. $4\frac{7}{8}$ in. Bought, 8s.

The Child is held by the Mother between her and Joseph, who sustains its right arm. All are nimbed, the Child with rays.

1518. '55.

BAS-RELIEF. Bronze. The Holy Family. Italian, Florentine. First half of 16th century. (Attributed to Pierino da Vinci.) H. $13\frac{1}{2}$ in., W. $9\frac{1}{2}$ in. Bought, 2/ 10s.

A riposo. The Virgin, seated on a rock, is holding her beloved Son, sleeping, on her knees. She has a book in the right hand, and from her closed eyes seems absorbed in thought or prayer. Joseph sleeps in the background, whilst the youthful St. John, looking at the Holy Child, clasps the cross to his breast in an attitude of devotion. Above, a flying angel is stretching a tent or awning from the trunk of the fig or sycamore tree. The bronze, in low relief, has a highly

finished surface and a dark green patina. The original marble, from which it is presumable that this bronze has been cast, is in the Louvre at Paris; it is however, probably a contemporary work, if not absolutely, by the hand of Pierino da Vinci (born 1520, died 1554). The celebrated rilievo by that artist, representing the death of Count Ugolino and his sons, is in *terra-cotta*, and not in bronze as stated by Vafari; it is now in the possession of Count Welfredo della Gherardesca, never having left that family, and the writer was informed by him that no such work in bronze ever existed. Two or three contemporary *replicas* in *terra-cotta* have been known to the family; that in their possession is one; another, in even finer condition, belongs to the writer; and a third, much restored, was formerly in Florence. (Cat. Ital. Sculpture, p. 156.)

Italian.
Floren-
tine.

7474. '61.

PLAQUE. Bronze. Half-length figure of the Virgin with the Infant Saviour. Italian, Florentine. First half of 16th century. $4\frac{1}{2}$ in. by $3\frac{3}{4}$ in. Bought, 1*l*.

The Virgin is seen in profile looking to her left, draped and having a scarf over her head. She holds the Infant Child on her left arm, her left breast is uncovered. A simple nimbus is round her head and a cruciform one round that of the Saviour. This relief is in the manner of Pierino da Vinci, and may with probability be ascribed to that artist, whose larger work, No. 1518. '55, should be referred to.

5473. '59.

PLAQUE. Bronze. Half-length figure of the Virgin, holding the Infant Saviour in her arms. Italian, Florentine. First half of 16th century. 4 in. by $3\frac{3}{8}$ in. Bought, 17*s*.

A *replica* of No. 7474. '61 slightly varied in the details and not so well preserved.

23. '69.

PLAQUE. Bronze. Circular. Half-length figure of the Virgin holding the Child, with nimbi. Italian, probably Florentine. 16th century. Diam. $3\frac{3}{4}$ in. Bought, 4*l*.

7499. '61.

*Italian.
Floren-
tine.*

PLAQUE. Bronze gilt. The Virgin and Child, to whom the Infant St. John offers fruit. Italian. 16th century. H. $4\frac{1}{8}$ in., W. $2\frac{3}{4}$ in. Bought, 8s.

Partially cut out to the outline of the group. After the school of Raffaello.

711. '65.

MEDALLION Plaque, circular. A female figure, holding on her head a vase from which water flows on either side; young and aged men drink and gather it in jars. Inscribed above, VIRTVS; beneath, NVNQ: DEFICIT. (Soulages Collection.) Italian. About 1550. Diam. $3\frac{1}{8}$ in. Bought, 3s.

Fine work, the reverse of the medal of IANELLVS·TVRRIAN, the architect of Cremona who first erected the tower clock in that city. I am inclined to ascribe this to Leo Leoni, of Arezzo, who is believed to have modelled the medal of Michael Angelo, having on the obverse his head with name and age, AES·ANN·88, and signed beneath LEO; the reverse has for subject an old man led by a dog and the legend DOCEBO·INIQVOS·V·T·E·IMPII·AD·TECONVER. That medal must be of the year 1562 as M. Angelo was born in 1474. (Cat. of Reproductions in Metal, No. '57, 87.)

67. '66.

PANEL. Bronze gilt. The Entombment of our Saviour; a work in high relief, in carved chestnut frame of a later period. Italian. Latter half of 16th century. Sight measure, H. $10\frac{1}{4}$ in., W. $10\frac{1}{2}$ in. Bought, 16s.

In the background a cave beneath a tree-crowned rock, Calvary with its Cross and Jerusalem are seen beyond. Our Saviour's body is being placed in the sarcophagus by three men, a group of five women standing at the head; Joseph of Arimathea and another approach.

The figures are lengthy and the treatment harsh, but sharply chiselled and in high relief. Probably a Florentine work.

. 8384. '63.

PANEL. Bronze. Elliptic, beaten work in high relief. *Italian.*
Half figures of the Virgin, with the Infant Saviour *Floren-*
and an angel, on a gilt ground; surrounded by a framework *tine.*
of leafage moulding with ribbon tie above. Florentine.
Late 17th or 18th century. 2 ft. 4½ in. by 1 ft. 11 in.
Bought, 24/.

CASTS FROM ENGRAVED CRYSTALS,
SEALS, &c.

ITALIAN.

4511. '58.

MEDALLION Plaque. Bronze, elliptic; a group *Italian.*
of four figures. Florentine. 16th century. Pro-
bably a cast from an antique cameo. H. 1⅝ in., W. 1¼ in.
Bought, 4s.

271. '64.

PLAQUE. Bronze, elliptic. A head of Plenty, within a
scroll-work border and Latin inscription, with a bishop's
armorial shield. Italian. 15th century. H. 2 in., W. 1⅝ in.
Bought, 2/.

Seemingly cast from the seal of a bishop; an antique intaglio set in
gold. The inscription ✚ HOC . OPVS . E . FRVGES .
EFVNDO . COPIA . CORNV . (The horn is filled with the
fruits of the earth by labour) surrounds. The shield of arms upon the
border bears (on an azure field) a lion rampant (or), over all a bendlet
(argent); and is that of the Barbo family of Venice.

7799. '63.

PLAQUE. Bronze, vesica-shaped, with group in relief of
the Virgin and Child with three Saints, others in the
background; below, a shield of the Medici family, with in-

Italian. scription. *Italian.* 16th century. H. $4\frac{1}{4}$ in., W. $2\frac{5}{8}$ in. Bought, 1l. 15s.

In the foreground the Virgin is kneeling in adoration of the divine Infant, who is supported by a cushion on the ground. Behind stand SS. Peter, Paul and Lawrence, the patron saints of Rome and of the church of S. Lorenzo in Damaso, to the Cardinal Bishop of which the seal belonged. In the background is an elaborately ornamented arcade, which is filled by the shepherds, who approach with their offerings. Above the arcade the Father is seen in the clouds, the dove descending towards the Child. Beneath is a shield bearing the arms of Medici, over which a cardinal's hat is supported by two flying angels.

The surrounding inscription reads,—

IVliusTiTulo Sancti Laurentii IN . DAMaso PresByteR CAR-
dinalis DE . MEDicis Sanctæ Romanæ Ecclesiæ VICE-CANcellarius
THVSCIÆ . BONoniæ QuE LEGATus.

This admirable rilievo is a cast from a seal, that of Cardinal Giulio de' Medici, afterwards Pope Clement VII. He was made Cardinal Bishop in 1513; Legate of Bologna, Sept. 1514; Vice-cancellarius, March 1519; Legate at Florence, May 1519; Pope Clement VII., 1523. It may be conjecturally ascribed to Lautizio of Perugia, who was particularly famed as a seal engraver, and executed many for the cardinals of that period. He probably produced this work about 1513. (Cat. of Reproductions in Metal, No. '67. 95.) (*See* Plate VII.)

An equally excellent plaque by the same hand, representing the Circumcision, but without coat of arms, is in the writer's collection.

7800. '63.

PLAQUE. Bronze, vesica-shaped, with subject in relief of the Adoration of the Magi; below, a shield with armorial bearings, and an inscription. *Italian.* First half of 16th century. H. $4\frac{1}{4}$ in., W. $2\frac{5}{8}$ in. Bought, 1l. 15s.

In the foreground the Virgin is seated, holding the Child, who receives a vase from the elder of the Magi; the others approach with their offerings; beyond are the shepherds playing upon pipes, &c. Joseph stands behind the Virgin, leaning upon a staff, in a thoughtful attitude. In the distance above a building, the star is seen in the sky. Beneath, supported by two negroes, is a shield of arms surmounted by a cardinal's hat. An inscription surrounds, which reads,—

GVilelmus Raymundus TiTuli Sancti MARCELLI Sanctæ Ro-
manæ Ecclesiæ PRæSbyter . CARDinalis DE , VICH.

Guil. Raymundus de Vich, of Valencia, was created Cardinal in 1517 and died in 1525. He was Protonotary and Cardinal with the title of St. Marcellus, probably of the church dedicated to that saint in Rome. *Italian.*

An admirable work, also a cast of the period from the seal of Cardinal De Vich, and conjecturally attributed to Lautizio of Perugia. (Catalogue of Reproductions in Metal, No. 67. '94.) (*See Plate VII.*)*

Works by Giovanni Bernardi, of Castel Bolognese.

(b.?, d. 1555.)

7380. '61.

PLAQUE. Bronze, elliptic. The Rape of the Sabines. Signed IOAN . DE . CASTRO . BON . Cast from an engraved crystal. Italian. About 1530. H. $2\frac{5}{8}$ in., W. 3 in. Bought, 8s.

The castellated walls of Rome are seen in the background. The engraved crystal from which this was cast was executed by Giovanni Bernardi di Castel Bolognese for his patron Cardinal Ippolito de' Medici at Rome, and is referred to by Vasari in his notice of this artist.

4120. '54.

PLAQUE. Bronze, elliptic. The Rape of Ganymede, probably moulded from an engraved crystal. After a composition by Michael Angelo. Italian. About 1530-5. H. $2\frac{3}{4}$ in., W. $3\frac{1}{4}$ in. Bought. (Gherardini Collection.)

* Cellini, in his interesting treatise on the goldsmiths' art, states that Master Lautizio was a goldsmith of Perugia who excelled in works of this nature, and was exclusively occupied at Rome about 1525 in making Cardinals' seals, for each of which he received 100 scudi, equivalent to about 120*l.* at the present time. He tells us that these seals are made of about the size of a child's hand of ten years old, and of almond shape, the Cardinal's title being indicated by the subject of the composition and the family *stemma* cut in intaglio (or, more correctly, cast in intaglio from the wax model).

Italian. This is the well known composition by M. Angelo, which has also been modelled and cast in bronze of larger size. Although without signature we have little doubt that this plaque was cast from a mould taken from an engraved crystal by Giovanni di Castel Bolognese, and one of the series cut by him for his patron Cardinal Ippolito de' Medici.

6889. '60.

PLAQUE. Bronze. The Resurrection. Italian. Signed I. O. About 1535-40. H. $4\frac{1}{8}$ in., W. $3\frac{3}{8}$ in. Bought, 18s. 4d.

A cast from one of the works executed by Giovanni di Castel Bolognese for his patron Cardinal Alessandro Farnese, and referred to by Vasari.

The upward floating figure of the Saviour, with banner in his left hand, rises from the tomb, round which the soldiers sleep (that untrue and Pharisaic representation of the history), one has waked and looks upwards in amaze. The subject is in an oval surrounded by a squared framing filled in with foliated ornament at the angles. *See* No. 92. '65, a pax in the South Kensington Museum with a replica of this subject in silver.

7373. '61.

PLAQUE. Bronze. The Entombment. Beneath, on a label, are the words HVIVS. MVORE. SANATI. SVMVS.

Italian. About 1535-40. Ascribed to Giovanni di Castel Bolognese, perhaps after a design by Prospero Fontana. The name PROS. FONT is engraved. H. $3\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. Bought, 8s.

This is evidently by the same hand and one of the same series as No. 6889. '60; the subject is surrounded by a similar ornamental framing. The inscription PROS. FONT. engraved upon it is a subsequent addition, probably by some owner who believed it to be the work of that artist.

4347. '57.

PLAQUE. Bronze, elliptic; a battle subject, or a fortie from a town seen in the distance. Italian. About 1538-40. A cast from an engraved crystal, by Giovanni di Castel Bolognese, whose initials are upon a shield in the right hand corner. L. $2\frac{3}{4}$ in., W. $2\frac{3}{8}$ in. Bought, 6s.

This probably represents the victory of Goleta (a marine or river deity is in the foreground) or the attack on Tunis, both of which subjects were engraved by Giovanni on crystal for his patron Cardinal Farnese.

7424. '61.

PLAQUE. Bronze, elliptic. Neptune standing in a shell drawn by four sea-horses on the sea, in which dolphins and a nymph are swimming. Italian. About 1540. Signed, IOANNIS or IOAN. 15 (the last letters illegible). H. $3\frac{1}{4}$ in., W. $2\frac{3}{4}$ in. Bought, 15s.

Another work by the same artist, somewhat exaggerated in action, but displaying great facility of hand. It is after the central group of Marc Antonio's engraving, Neptune stilling the sea.

Works by Valerio Belli, called Il Vicentino.

(b. 1479, d. 1546.)

The altar cross, No. 757. '64, is enriched with engraved plaques of crystal, ascribed to this artist but not signed.

7494. '61.

PLAQUE. Bronze, elliptic. The Judgment of Paris. Signed beneath, VALE . VIN . F . Italian. First quarter of 16th century. By Valerio Vicentino. H. $2\frac{1}{8}$ in., W. $1\frac{7}{8}$ in. Bought, 1s. 8d.

Also a casting from an engraved crystal.

7379. '61.

Italian. **PLAQUE.** Bronze, elliptic. A hunting subject. Signed by Valerio Vicentino. A cast from an engraved crystal. Italian. About 1500 to 1520. H. $2\frac{3}{4}$ in., W. $3\frac{1}{4}$ in. Bought, 8s.

Mounted horsemen are hunting a lion and a lioness with dogs.

6968. '60.

PLAQUE. Bronze, gilt, elliptic; with handle to form a pax. Subject, the Adoration of the Shepherds. A cast from an engraving on crystal, by Valerio Vicentino. Italian. First quarter of the 16th century. H. $3\frac{1}{8}$ in., W. $2\frac{5}{8}$ in. Bought, 8s.

On the right a group of Joseph and Mary, she kneels to the Child; the shepherds approach on the left; angels are in the sky above; a *loggia* in the background.

7371. '61.

PLAQUE. Bronze. The Presentation in the Temple. By Valerio Vicentino. A cast from an engraved crystal plaque. Italian. About 1500 to 1525. Square, W. $2\frac{1}{4}$ in. Bought, 8s.

The group of the High Priest with the Child and others is in the foreground of a domed temple, on the frieze of which the artist has signed his name.

7372. '61.

PLAQUE. Bronze. Christ driving the Money Changers out of the Temple. By Valerio Vicentino. A cast from an engraved crystal plaque. Italian. About 1500-25. Square, W. $2\frac{1}{4}$ in. Bought, 8s.

Here again the signature is cut on the frieze of the temple. Valerio Belli had no modesty in acknowledging his works; he was born in

1479, and died in 1546. Vafari's statement that at the age of 78 he could work wonders must therefore be one of his occasional inaccuracies. *Italian.*

7374. '61.

PLAQUE. Bronze, hexagonal. The Entombment. By Valerio Vicentino. A cast from an engraved crystal. Italian. About 1500-20. H. $3\frac{3}{8}$ in., W. $3\frac{3}{4}$ in. Bought, 8s.

The body of the Saviour is on the ground. Mary kneels raising his right arm. John wraps up the lower limbs; others surround. The sepulchre is open to the right; a tree in the background. A clever composition, but mannered in the treatment.

6751. '60.

PLAQUE. Bronze, elliptic; a nude female figure leaning on a vase; a skull, a book, and a fire-pot on the ground. Beneath is inscribed, NOME OLVIDO
ELRES EVIDO

O

Italian. 16th century. H. $2\frac{1}{8}$ in., W. $1\frac{3}{4}$ in. Bought, 1l. 7s.

Somewhat in the manner of Valerio Vicentino, and perhaps cast from an engraved crystal.

523. '54.

PLAQUE. Bronze, elliptic. The Fall of Phaëthon, apparently a cast from an engraved crystal. Italian. 16th century. H. 2 in., W. $1\frac{5}{8}$ in. Bought, 3s.

6026. '57.

PLAQUE. Bronze gilt, elliptic. Hygeia and Esculapius. Probably cast from an engraved crystal. Italian. 16th century. H. $1\frac{3}{4}$ in., W. $1\frac{1}{2}$ in. Bought.

704. '65.

Italian. **P**LAQUE. Bronze, oval. The head of a warrior armed with a rich helmet; a medallion on his shoulder bears the subject of Hercules strangling the lion. Inscribed, SCIP AF.. (Scipio Africanus). Probably cast from a cameo of the 16th century. Italian. H. 3 in., W. $2\frac{1}{4}$ in. Bought (Soulages Collection), 3/.



UTENSILS AND OTHER OBJECTS IN BRONZE, COPPER, &c.

(Alphabetically arranged.)

BELLS.

ENGLISH.

289. '64.

BELL, of mixed metal. A hand bell, ornamented *English*. with a frieze of nude dancing female figures, in low relief and filigreed, between leafage and key pattern; gilded bordering. The handle ribbed and enclosing a piece of carnelian. English. Barkentin and Slater. 1864. H. $5\frac{1}{8}$ in., diam. $2\frac{5}{8}$ in. Bought, 10*l.* 10*s.*

The ornamentation of this bell, though feeble, might be approved, had the female figures been drawn to nature and not like elongated shadows on the wall; they are, moreover, badly poised and inelegant in gesture.

804. '64.

BELL. Aluminium. A hand bell, ornamented with chased floral festoons and leafage border, the turned handle of aluminium bronze. English (from the Working Men's Exhibition, 1864). H. $4\frac{1}{2}$ in. Bought, 1*l.* 5*s.*

Neat, but wanting vigour in the ornamentation.

ITALIAN.

4483. '58.

Italian. **B**ELL. Gilt bronze. A hand bell. The handle formed as a lion. Venetian. Second half of 16th century. 5 in. by $3\frac{1}{2}$ in. Bought 2*l*.

The lion fits on his haunches; the body of the bell is decorated with four allegorical figures, with birds, stars, sun, moon, and wreath of foliage, possibly of astrological or cabalistic import. (*See Etching.*)

587. '65.

BELL. Bronze. A hand-bell, decorated with acanthus-leaf mouldings, falls of flowers, &c., hanging from masks, and beneath, profile heads and a shield of arms; inscribed round the upper part PVLSV . MEO . SERVS . VOCO . LIPO . MANO . TVOS. Italian. First half of 16th century. H. 3 in., diam. $3\frac{1}{2}$ in. Bought (Soulages Collection), 3*l*.

The shield of arms bears a bend between two tigers' heads. Inside, in relief, is a mark, probably that of the founder. (Catalogue of Reproductions in Metal, No. '57. 32.)

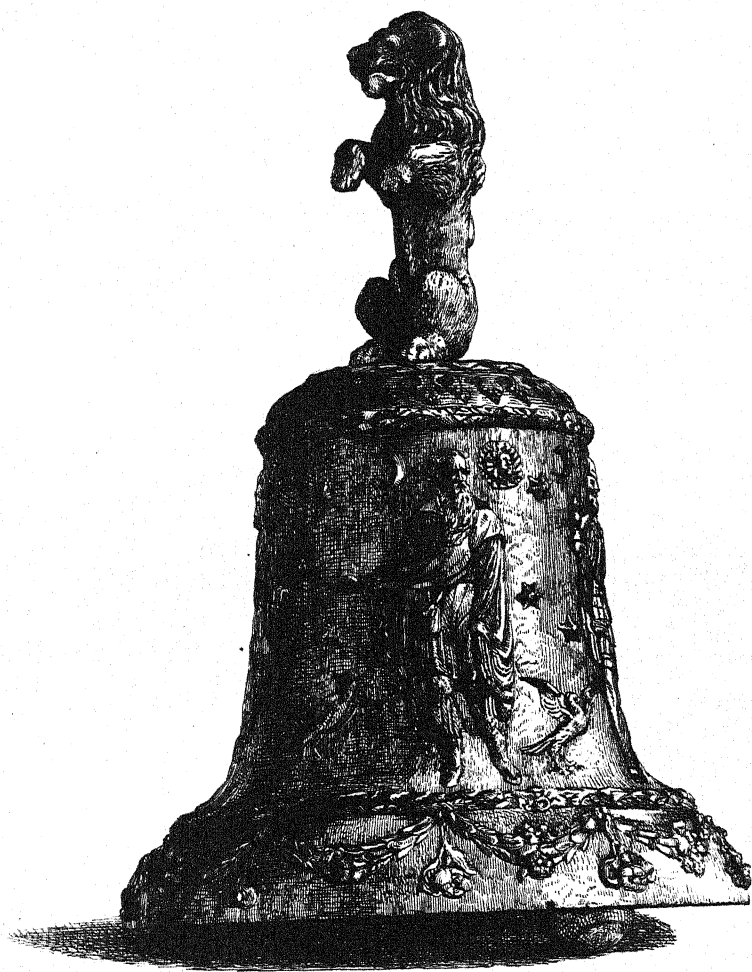


1210. '55.

BELL. Bronze. Decorated with a band of Greek honey-suckle and leafage ornament. Italian. 16th century. H. $4\frac{3}{4}$ in., diam. $3\frac{3}{4}$ in. Bought, 12*s*. 1*d*.

The present handle would appear to be a subsequent addition.

SKM
(35)
IV



GILT BRONZE HAND-BELL; HANDLE FORMED BY A LION RAMPANT.
VENETIAN CINQUE CENTO WORK. H. 5 IN. S K M (N^o 4483)

M. SULLIVAN. FECIT

586. '65.

BELL. White bell metal. A hand-bell, decorated with *Italian.* zones of grotesque and leafage ornament in relief, and with three shields of arms. Around the upper part is inscribed IO . JACOBVS . MALHABIA . MDLXI. Italian. Dated 1561. H. $4\frac{3}{4}$ in., diam. 4 in. Bought (Soulages Collection), 3*l*.

Mr. J. C. Robinson justly remarks that the ornamentation of this fine specimen is of an earlier character than that of the actual date, a peculiarity frequently to be observed on bells, and probably arising from the continued use of the old patterns and moulds at a later time. (Catalogue of Reproductions in Metal, No. '57. 31.)

The shields bear, on one, (gules,) three swords in bend sinister; the crest, a hawk, or eagle displayed; these appear to be the arms of the Manelli of Florence; on another, which is between the initials M. B., bendy, on a chief a lion or tiger passant-gardant; and on the third shield, which is placed between Z I and M, is a four-wheeled car, beneath a fleur-de-lys. The two last we have not been able to identify. The tinctures and metals are not indicated.

BOOK MOUNTINGS.

FRENCH OR FLEMISH.

4452. '58.

BOOK Clasps. (Set of four). Brass. From the covers *French or Flemish.* of a church service book. Plain escutcheons; the clasps in the form of winged dragons. 13th century. $5\frac{1}{8}$ in. by 2 in. Bought, 10*s*.

4453. '58.

BOOK Corner Plates. (Set of four). Brass. From the covers of a church service book, square, pierced work, each with a dragon holding a branch in its mouth; on the inner

French or Flemish. angle a fleur-de-lis, and on the outer a projecting boss. 13th century. W. $4\frac{3}{4}$ in. Bought, 11s. 8d.

3628. '56.

BOOK Plaque (?). Gilt bronze, embossed and perforated. A plant between two eagles or griffins, in relief, the eyes enamelled. Portion of the mounting of a book cover or casket. French (?). 13th century. $3\frac{3}{4}$ in. by $1\frac{1}{2}$ in. Bought, 2l.

3629. '56.

BOOK Plaque (?). Gilt bronze, embossed and perforated. Two griffins among scroll foliage. Portion of the mounting of a book cover or casket. French (?). 13th century. $3\frac{3}{4}$ in. by $1\frac{1}{2}$ in. Bought, 2l.

3630. '56.

BOOK Plaque (?). Gilt bronze, embossed and perforated. Upright, two griffins, one with a human head, enamelled eyes and studs. Portion of the mounting of a book cover or casket. French (?). 13th century. $3\frac{3}{4}$ in. by $1\frac{1}{2}$ in. Bought, 2l.

3631. '56.

BOOK Plaque (?). Gilt bronze, embossed and perforated. A plant between two griffins with enamelled eyes. Portion of the mounting of a book cover or casket. French (?). 13th century. $3\frac{3}{4}$ in. by $1\frac{1}{2}$ in. Bought, 2l.

Four fragments from the same source. Though somewhat coarsely executed the bold design and clever arrangement of these early clasps, plaques, and corner plates are worthy of study, the adaptation of the ornament being in perfect accordance with the practical object of the mountings. It is difficult to assign them accurately; they may be Flemish.

4455. '58.

BOOK Corner Plates. (Set of four.) Bronze or brass. *French or Flemish.* From the covers of a church service book, with central fenestral piercing and circular holes arranged as quatrefoils, and with a high square projecting boss at the outer angle. 14th century. 6 in. by $5\frac{3}{8}$ in. Bought, 10s.

4454. '58.

BOOK Corner Plates. (Two.) Bronze or brass. From the covers of a church service book. Square. Designed as a flower, which springs from a projecting stud between the angle mouldings and within two knotted rods, these united, form the inner sides. Flemish or German (?). 15th century. $6\frac{1}{4}$ in. by $5\frac{5}{8}$ in. Bought, 10s.

4659. '59.

BOOK Clasp. (A fragment.) Bronze. Engraved with an elegant diaper of leaf ornaments in squares. 15th century. $1\frac{5}{8}$ in. by $1\frac{5}{8}$ in. Bought, 6s.

4777. '59.

BOOK Mounting. (A fragment.) Brass. Engraved with a stag and foliage. Flemish. 15th or early 16th century. $2\frac{3}{4}$ in. by 2 in. Bought, 6s.

ITALIAN.

611, 611a. '64.

BOOK Clasps. A pair. Bronze gilt, chiselled with strap-work, cherub's heads, &c. Italian (Venetian?). About 1530-40. L. 6 in. Bought, 3l. 4s. *Italian.*

4465. '58.

Italian. **B**OOK Corner Plate. Brass. Square. In the centre a circular boss surrounded by a border of pierced and chased repoussé leaves. Italian. 16th century. $2\frac{3}{4}$ in. by $2\frac{3}{4}$ in. Bought, 7s. 6d.

BOSSES.

ANTIQUE.

4657. '59.

Antique. **B**OSS or Ornament. Bronze. In the centre a bust of a faun, or of Silenus, with silver eyes, projecting from a circular patera. A fragment. Ancient Roman. Diam. $2\frac{1}{4}$ in. Bought, 1l.

There is much character in this head ; it has probably ornamented a piece of furniture.

4090. '57.

BOSS or Bulla. Bronze. Circular, ornamented with belts of advancing and receding leafage, and beaded moulding, a central rosette of acanthus rising from a fluted *cavetto*. Ancient Roman. Diam. 6 in. Bought, 1l. 12s.

An ornament from the panel of a door or door architrave of a large building.

7892. '61.

BOSS. A mask. Bronze. Of grotesque form, surmounted by two leaves ; perhaps an ornament from a fountain. Ancient Roman (?). Diam. 3 in. Bought, 1l. 2s. 6d.

This may be antique, but has an Italian cinque-cento character.

4658. '59.

BOSS, Escutcheon, or other Ornament. Gilt copper. A quatrefoil engraved with Gothic foliage. 15th century. $3\frac{1}{2}$ in. by $3\frac{1}{2}$ in. Bought, 6s.

A bust of a man, in full face, has been attached to the centre.

ITALIAN.

591. '65.

BOSS or Escutcheon. Gilt bronze, elliptic; perhaps a *It* watch or key holder (?). Within a frame of strapwork ornament, figures, masks, &c. is a half figure of Judith with the head of Holofernes. Italian. 16th century. H. 3 in., W. $2\frac{1}{2}$ in. Bought (Soulages Collection), 1l.

The hook attached to the lower part may have been a subsequent addition, utilizing what had been an ornament on a casket or piece of furniture.

5718. '59.

BOSS; a mask. Bronze gilt; a nail head for furniture decoration. Italian. 16th century. $1\frac{1}{2}$ in. by $1\frac{1}{2}$ in. Bought (Soulages Collection), 1l.

6853. '60.

BOSS or Medallion. Embossed copper, circular. In the centre I.H.S.; above, a fleur-de-lys, and beneath, a cross, surrounded by a cord moulding and alternate straight and wavy rays. North Italian or Venetian. 17th century. Diam. 16 in. Bought, 10s.

Probably the central ornament for the front of an altar.

BOWLS.

DUTCH AND FLEMISH.

2812. '56.

Dutch and Flemish. **B**OWL or Box, with Cover (Tobacco box?). Bell metal, circular, with foliated scroll work, masks, &c., in relief. Dutch. About 1600. H. $5\frac{1}{2}$ in., diam. $6\frac{1}{4}$ in. Bought, 4*l.* 16*s.*

2174. '55.

BOWL and Cover. (Tobacco pot?). Bell metal, circular, with a frieze of musicians, and drinking and dancing peasants in relief round the side; on the lid two men are hunting and shooting deer. Flemish or Dutch. 17th century. H. 7 in., diam. $8\frac{1}{2}$ in. Bought (Bernal Collection), 21*l.*

ITALIAN.

5807. '60.

Italian. **B**OWL. Copper, with swing handle, gadrooned ornament in repoussé or beaten work. Italian. 16th century. H. 12 in., diam. 8 in. Bought, 1*l.* 10*s.* (Schools.)

BRACKET.

155. '65.

English. **B**RACKET of beaten brass; pattern of scroll foliage. English, by Julius Zobel. Prize object in the Society of Arts' competition, 1864. H. $11\frac{1}{2}$ in., W. $10\frac{1}{2}$ in. Bought, 3*l.*

BUCKETS (SITULA OR STOUP).

FLEMISH OR GERMAN.

602. '64.

BUCKET for Holy Water. Latten or Brass. Inverted *Flemish*
 bell-shaped, the foot pierced with openings placed five *or*
 together, in the form of a cross, with swing handle of Gothic *German.*
 cusped arch form. German or Flemish. Early 15th century.
 H. $4\frac{7}{8}$ in., diam. $3\frac{5}{8}$ in. Bought, 1l. 8s.

Probably for church service, and used to contain the holy water and brush for sprinkling, carried by an acolyte in attendance on the officiating priest.

ITALIAN.

3650. '56.

BUCKET. Bronze. Circular, engraved with grotesques, *Italian.*
 &c., with swing handle. North Italian. About 1520—
 30. H. $5\frac{3}{4}$ in., diam. $10\frac{1}{2}$ in. Bought, 15l.

This is a fine example of the elaborate engraved ornamentation applied on bronze vessels in the north of Italy. It consists of zones of grotesques, battle and hunting subjects, interlacings of foliation, &c., among which are two shields of arms, bearing a hound rampant and collared. These are the bearings of Castracani of Lucca, but the field ought to be azure and not gules, as, perhaps erroneously, indicated by the engraver. The decoration would indicate that this stoup or bucket was for lay rather than for clerical use.

619. 65.

BUCKET, with swing handle. Bronze, engraved with
 belts of foliated mouldings and with oval medallions

Italian. bearing river gods, between grotesque animals, &c. ; a shield of arms on each side. Venetian. About 1530. H. $5\frac{1}{2}$ in., diam. $10\frac{1}{4}$ in. Bought (Soulages Collection), 10/.

The armorial bearings may be those of the Baglioni family, but the colours are not indicated.

7874. '61.

BUCKET (Situla for Holy Water?). Copper. Beaten work of foliated ornament and an armorial shield, surmounted by an episcopal hat ; on the other side the letters G. B. North Italian. 16th century. H. $3\frac{3}{4}$ in., diam. $4\frac{1}{2}$ in. Bought, 2/.

The arms would seem to read per fess, or, and argent, in chief a sword in bend sinister, point upwards.

110. '69.

BUCKET (Situla for Holy Water?). Copper, ornamented with foliage, mask, and escutcheon in beaten work. Italian. Latter half of 16th century. H. $2\frac{5}{8}$ in., diam. $4\frac{7}{8}$ in. Bought, 16s.

7787. '63.

BUCKET (Situla for Holy Water?). Elliptic. Copper, ornamented with animals, birds, and foliage in repoussé work. Italian. Second half of 16th century. H. $3\frac{1}{2}$ in., diam. $5\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Bought, 1/. 11s. 6d.

The swing handle, which had been attached to the sides by eyelets, is wanting.

Mr. J. C. Robinson suggests that the larger of these buckets may have been used for handing rose water to the guests at banquets, in like manner as the plateaux and ewers were applied, and indeed specially adapted for that purpose. That they were frequently used as *situlae* for

containing holy water is certain, but it is at the same time remarkable that the larger number of them are decorated with subjects, having no allusion to sacred history, and, as in the instances of Nos. 3650. '56 and 619. '65, have hunting subjects and battles with grotesques and similar fancies engraved upon them. That those of the larger size and flatter form were so used as stoups for containing holy water at the entrance of churches is proved by their actual appliance at the present time in some of the churches at Cologne and elsewhere. It becomes, therefore, a difficult question to decide with certainty as to which of these vessels may have been fashioned for clerical and which for lay purposes. *Italian.*

BUCKLES.

4526. '58.

BUCKLE and Tongue for a lady's girdle-strap. Gilt bronze. The tongue engraved with figures of the Virgin and Child and St. Andrew. German. About 1490. $5\frac{1}{8}$ in. by $2\frac{1}{4}$ in. Bought, 8*l*.

4040. '56.

BUCKLE. Gilt bronze. A waist buckle, chased in relief with masks and animals fighting. Swiss (?). 17th century. $3\frac{1}{4}$ in. by $2\frac{5}{8}$ in. Bought, 15*s*.

BURNER.

1653. '56.

BURNER for perfume or incense (?). Gilt copper, beaten and chased. Shaped as an oviform vase, with spreading foot, the lower half of the body pierced; the handles

Italian formed as terminals. Italian. Latter half of 16th century. H. $10\frac{3}{4}$ in., W. $7\frac{1}{4}$ in. Bought, 8/.

It is decorated with elegant scroll foliage, fruit, masks, &c. The top is wanting.

CANDELABRA.

ENGLISH.

1294. '54.

English. CANDELABRUM. Bronze, in imitation of the antique. Designed by Jeaneft. English. 1853. (Elkington and Co.) H. 2 ft. 11 in. Bought, 18/ 18s.

A foot composed of three griffins supports a fluted stem with foliated branches, surmounted by a draped female *danseuse*.

FRENCH.

8030. 31. '62.

French. CANDELABRA. Gilt metal; for five lights, a tripod stand, on the top a fork with wings spread. French. (Messrs. Barbedienne.) H. 2 ft. $7\frac{1}{4}$ in. Bought (International Exhibition, 1862), the pair, 24/.

The tripod base, lion-headed and footed, with conventional leafage between, supports a female bust, crowned with pine, on which rests the column, sustaining a lamp-like vase with five branches, each having a nozzle. On the raised centre a fork is perched, with open wings and beak, as though screeching at some imaginary hawk in the mid air.

In manufacture they are good, but the lines are hard and angular, and a certain rigidity pervades throughout.

CANDLESTICKS.

ENGLISH.

2177. '55.

CANDLESTICK. Latten or brass; a hand or flat candlestick, the handle enriched with allegorical figures, masks, &c., cast in relief; the pan with engraved and punched ornament, among which occurs the acorn, the trefoil, and the fleur-de-lis. English or Flemish (?). 16th century. H. $2\frac{1}{4}$ in., L. 11 in. Bought (Bernal Collection), 1*l*.

A good suggestive model which might be modified to produce an excellent chamber candlestick.

FLEMISH.

3602. '56.

CANDLESTICK. Turned latten or brass, with broad foot and slender stem, terminating in a socket. Flemish. 14th or early 15th century. H. $5\frac{3}{4}$ in., diam. $3\frac{1}{8}$ in. Bought, 1*l*. 10*s*.

With openings at the sides of the socket to extract the candle end, a Flemish peculiarity. Gaunt and spare, with a somewhat austere spirit in the outline, this candlestick, not devoid of elegance, is very characteristic of the period and country of its production.

2073. '55.

DDOUBLE Candlestick. Bronze. A male figure in costume of the period, holding a nozzle in each hand. Flemish or English (?). 16th century. H. $9\frac{1}{4}$ in. Bought (Bernal Collection), 2*l*.

2098. '55.

Flemish.

CANDLESTICK. Latten or bräs lacquered. An altar pricket candlestick, with domed foot, expanding sconce, and central knob on the stem, embossed with bulbed and gadrooned ornaments. Flemish (?). About 1520. H. 11 in., diam. $5\frac{1}{8}$ in. Bought (Bernal Collection), 3*l.* 5*s.*

2099. '55.

CANDLESTICK. Latten or bräs lacquered. An altar pricket candlestick, with dome-shaped foot, central boss on stem, with bulbs of beaten work, and double lozenge ornament. About 1520. H. 14 in., diam. 6 in. Bought (Bernal Collection), 2*l.* 18*s.*

2171*a.* '55.

CANDLESTICK (Pricket). In lacquered latten, cast and turned, with baluster stem on spreading base supported on three corded ball-feet, and surmounted by the patera and pricket (the latter restored). Flemish or Italian. 17th century. H. 15 in., diam. 6 in. Bought (Bernal Collection), 4*l.* 10*s.*

644 to 644*n.* '72.

CANDLESTICKS. Fourteen. Latten or bräs; with wide and deep circular sconces, baluster stems, and circular base. Three (of the original set) are engraved with shields of arms, and dated 1613; the others are more modern. They belong to the rood-loft of the cathedral at Bois-le-Duc, Holland, which is now erected in the East Court of the South

Kenfington Museum. Flemish or Dutch. Early 17th century *Flemish*.
and later. H. 20 in., diam. of top, 12 in. Bought, 35*l*.

The writer has vainly endeavoured to trace these arms, which he thought might be of a Brabant dynasty. The quarter or canton bears the four lions passant gardant of Hainault.

FRENCH.

4501. '58.

CANDLESTICK. Latten or brass. (One of a pair.) *French*.
With square fluted pillar and square pedestal, chased with raised foliage, dolphins, and fleurs-de-lis. French. About 1640. H. $6\frac{1}{2}$ in., W. of base, $4\frac{7}{8}$ in. Bought, 3*l*.

4502. '58.

CANDLESTICK. Latten or brass. (One of a pair.)
With square fluted pillar, and square pedestal, chased with raised foliage, dolphins, and fleurs-de-lis. French. About 1640. H. $6\frac{1}{2}$ in., W. of base, $4\frac{7}{8}$ in. Bought, 3*l*.

The ornamentation on these is noteworthy; at the angles are fleurs-de-lis, separated by a bunch of lilies from two intertwined and crowned dolphins, which form the central ornament to each side. The same design, slightly modified, is applied on an upper projecting ridge. These emblems may possibly allude to one of the Dauphins of France.

2177a. '55.

CANDLESTICK. Brass; a hand candlestick; the handle with mask and leafage in relief, the pan and sconce with mouldings. French or Flemish. Early 18th century. H. $2\frac{3}{8}$ in., L. 6 in. Bought (Bernal Collection), 18*s*.

GERMAN.

1595. '55.

German. **C**ANDLESTICK. Latten or brafs; in form of an elephant bearing a caſtle. German. 12th or 13th century. H. $5\frac{1}{2}$ in., L. 4 in. Bought, 8*l*.

The artiſt who designed this quaint piece was no naturaliſt, his ideal of an elephant muſt have been derived from dreams or clouded remembrance of monkish travel tales. The architecture has a Rheniſh-Romanefque look. The original pricket had been replaced by a modern ſconce, which has been removed. (*See* Plate XII.)

2566. '56.

CANDLESTICK (Pricket). Brafs; in form of a centaur, the tail continued in foliated ornament is held over the ſhoulders, and terminates in the flower-formed ſconce. German. 13th century. H. $5\frac{3}{4}$ in., L. 5 in. Bought, 5*l*. 12*s*.

Another of thoſe quaint fancies of the Byzantine Rheniſh artiſts. (*See* Plate XII.)

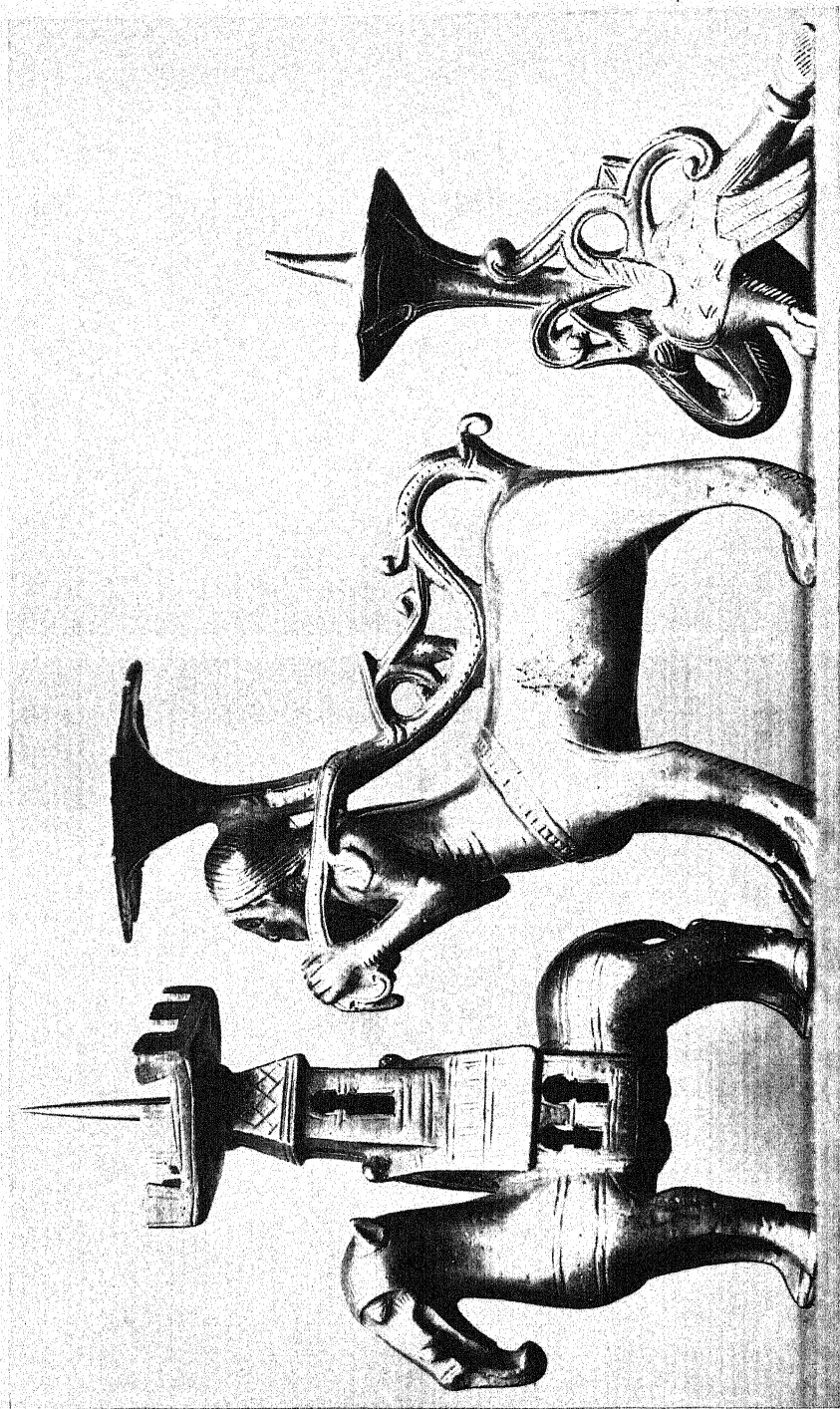
Some remarkable candleſticks of the 12th and 13th centuries are in the National Muſeum at Munich. Caſts from ſome of them are in the South Kenſington Muſeum.

4074. '57.

CANDLESTICK (Pricket). Bronze; the triangular baſe and knop of open foliated work, with dragons at the angles. German (Byzantine). 13th century. H. 6 in., diam. $3\frac{1}{2}$ in. Bought, 7*l*.

2694. '55.

CANDLESTICK (Bracket or Branch). Latten or brafs. The bracket arm decorated with Gothic tracery. German. About 1500. W. of bracket, 18 in., H. of ſtandard, 2 ft. Bought, 7*l*. 10*s*.





2695. '55.

CANDLESTICK (Bracket or Branch). Latten or brafs. *German.*
The bracket arm decorated with Gothic tracery. German. About 1500. W. of bracket, 18 in., H. of standard, 2 ft. Bought, 7*l.* 10*s.*

4437. '57.

CANDLESTICK (Pricket). Bronze, with tall knobbed stem, the triangular foot formed as three dragons, with foliated tails. German (?). 12th century. H. $11\frac{3}{4}$ in., W. $4\frac{7}{8}$ in. Bought, 5*l.*

ITALIAN.

6980. '60.

CANDLESTICK (Pricket). Copper. On a triangular base standing on lion's tongue feet, with twisted stem, central knop and flower-shaped sconce, with ball termination; the surface, which has been gilt, is engraved with conventional foliated ornament. Italian (?). 13th century. H. $7\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. Bought, 8*l.*

A well preserved example, in its entirety, with the exception of the gilding.

1594. '55.

CANDLESTICK (Pricket). Latten or brafs. Formed as a grotesque bird, surmounted by foliation, terminating in the flower-like sconce and pricket. North Italian or German. (Byzantine.) 12th or 13th century. H. $9\frac{5}{8}$ in., W. 6 in. Bought, 9*l.*

Very quaint and cleverly imagined; probably for use on a small private altar, or before a devotional picture.

Compare the fancy with that of the celebrated *albero* of Milan Cathedral, a cast of which is in the Museum. (*See* Plate XII.)

1588. '55.

Italian.

CANDLESTICK. Latten or brass; on tripod feet formed as rude figures of lions. H. 11 in., diam. $5\frac{3}{4}$ in. Bought, 2*l.* 10*s.*

An extremely coarse piece of workmanship of doubtful period and place.

2095. '55.

CANDLESTICK. Bronze; with bell-shaped foot and patera, chased with intertwined and foliated scrolls; a shield of arms on either side of the foot. Italo-Arabian. 15th century. H. 4 in., diam. $2\frac{1}{2}$ in. Bought (Bernal Collection), 2*l.* 2*s.*

We cannot assign the arms, per fess, argent (?), and paly.

2095*a.* '55.

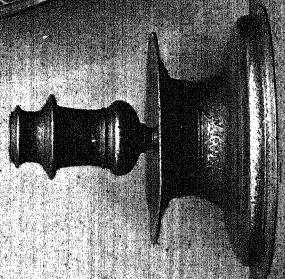
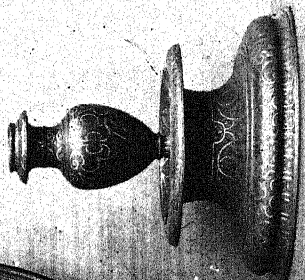
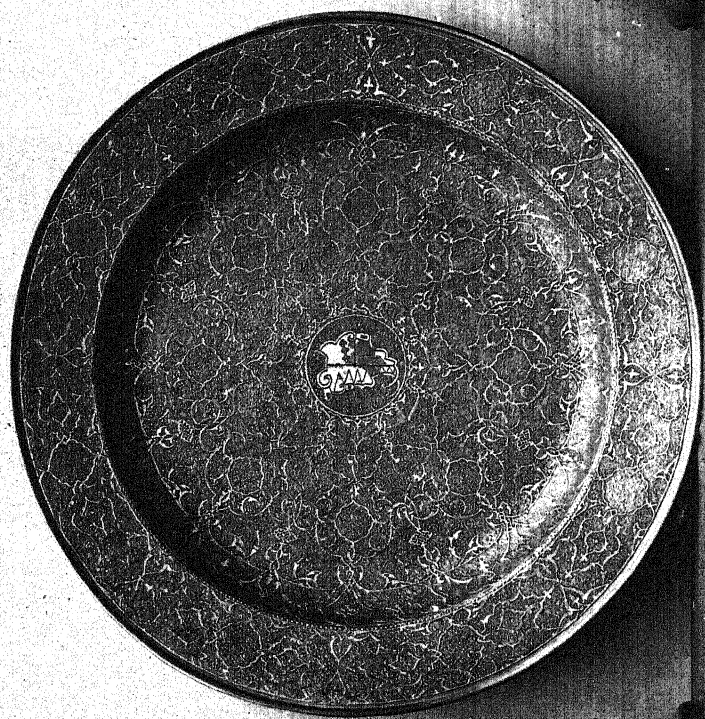
CANDLESTICK. Bronze; with bell-shaped foot and patera, chased with foliation, among which are birds and animals which have been plated over with silver; gold has also been used upon some of the leafage; a shield of arms on either side. Italo-Arabian. 15th century. H. 6 in., diam. $3\frac{5}{8}$ in. Bought (Bernal Collection), 2*l.* 2*s.*

If Oriental these were made for the Venetian market, but the question arises whether they were not really produced at Venice, and perhaps by Venetian workmen during the 15th century. The arms are those of Scolari of Florence (Passerini), or Contarini of Venice (bendy, argent, and azure).

Other candlesticks of more purely Arabian origin will be described under the Oriental section.

2079. '55.

CANDLESTICK. Latten or brass; with cupped bell-shaped foot and tall stem, engraved with narrow bands of grotesque ornament (these ornaments of recent date).



CANDLESTICK.
Engraving. Sixteenth Century.
No. 531. 65.

SALVER.
Italian. Sixteenth Century.
No. 532. 55.

CANDLESTICK.
Engraving. Sixteenth Century.
No. 533. 55.

About 1500. H. $11\frac{3}{4}$ in., diam. 5 in. Bought (Bernal Collection), 3*l.* 5*s.* *Italian.*

This candlestick has been assiduously spoilt by the painstaking engraver of the grotesques, which he has executed with high finish.

2438, 39. '56.

CANDLESTICKS. Bronze; with bell-shaped foot and patera chased with intertwined foliation and shields for arms. Italo-Arabian or Venetian. Latter end of 15th or early 16th century. A pair. H. $6\frac{3}{4}$ in., diam. 4 in. Bought, 7*l.* each.

The shields have been subsequently engraved with monograms. These are of the same class as Nos. 2095, 2095 *a.* '55.

4301. '57.

CANDLESTICK. Bronze; with broad domed base and baluster stem, entirely covered with engraved arabesque pattern, in imitation of Persian or Moresque. Italian (Venetian). First half of 16th century. H. $7\frac{1}{2}$ in., diam. 6 in. Bought, 12*l.*

The form of the base and the ornamentation are derived from eastern originals, but the Italian element is apparent in the baluster stem. This eclecticism is observable on all renaissance objects until they assumed a distinct and marked character of their own. The writer has a fine pair of candlesticks of similar style and period. This example has been reproduced in electro-deposit by M. Franchi. (Cat. Reproductions in Metal, No. '65. 63.)

2184. '55.

CANDLESTICK. Bronze, with ogee expanding base, patera, and vase-shaped stem, chased and damascened with belts of intricate interlaced arabesque work. On the stem are two shields of arms. Venetian. 16th century. H. $6\frac{3}{4}$ in., diam. 7 in. Bought (Bernal Collection), 10*l.* 5*s.*

Companion to No. 2184 *a.* '55. (*See* Plate XIII.)

2184a. '55.

Italian. **C**ANDLESTICK. Bronze, with ogee expanding base, patera, and vase-shaped stem, chased and damascened, with belts of intricate interlaced arabesque work; on the stem are two shields of arms. Venetian. 16th century. H. $6\frac{3}{4}$ in., diam. 7 in. Bought (Bernal Collection), 10/. 5s.

A fine pair of candlesticks, which have, however, suffered on the surface from over cleaning or careless wear. The ornamentation has been executed with painstaking minuteness, the silver lines following throughout the design must, when in good condition, have greatly added to the effect.

Based upon Moorish or Arabian designs, modified to the renaissance sentiment, these are in all probability the production of native Venetian artists, working in the manner of their oriental instructors.

One of the shields bears a double-headed and crowned eagle, holding an escutcheon, barry, gules (?), and argent. The other is also barry, gules, and argent, in chief three roses or cinquefoils.

These arms are probably of a member of the Di Carpi family of Venice, as shown on the monument of Marco Pio in the church of S. Nicolo di Carpi. (Litta.)

553. '65.

CANDLESTICK. Bronze; with wide domed base and patera, surmounted by baluster-shaped stem. The whole damascened in silver, with strapwork interlacing engraved floral and foliated diapering; on the stem a shield of arms. Venetian. About 1530-40. H. $7\frac{3}{8}$ in., diam. of base, $7\frac{1}{8}$ in. Bought (Soulaiges Collection), 20/.

Companion to No. 554. '65.

554. '65.

CANDLESTICK. Bronze; with wide domed base and patera, surmounted by baluster-shaped stem. The whole damascened in silver, with strapwork interlacing engraved

floral and foliated diapering ; on the stem a shield of arms. *Italian.*
 Venetian. About 1530-40. H. $7\frac{3}{8}$ in., diam. of base $7\frac{1}{8}$ in.
 Bought (Soulages Collection), 20/.

This is a fine pair and in excellent preservation, but not so intricate and careful in the execution of the ornamentation as Nos. 2184, 2184 a, '55, which are in a more purely oriental style and with greater elaboration of pattern. They are also probably some years earlier in date.

The arms, which we cannot assign, are, quarterly, 1 and 4 sable or purpur, a lion rampant ; 2 and 3 argent. (*See Plate XIII.*)

555. '65.

CANDLESTICK. Bronze ; with domed and ogee base and patera, surmounted by a baluster-shaped stem. The surface damascened in silver, with strapwork interlacing an engraved foliated diaper pattern ; a shield of arms on the stem. Venetian. About 1540. H. $6\frac{3}{4}$ in., diam. of base, 6 in. Bought (Soulages Collection), 20/.

Companion to No. 556. '65.

556. '65.

CANDLESTICK. Bronze ; with domed and ogee base and patera, surmounted by a baluster-shaped stem. The surface damascened in silver, with strapwork interlacing an engraved foliated diaper pattern ; a shield of arms on the stem. Venetian. About 1540. H. $6\frac{3}{4}$ in., diam. of base, 6 in. Bought (Soulages Collection), 20/.

Another pair ; the arms may be those of the Baglioni family.

557. '65.

CANDLESTICK. Bronze ; with domed and ogee base and patera, surmounted by a baluster-shaped stem. The surface damascened in silver, with strapwork interlacing an

Italian, engraved foliated diaper pattern ; a shield for arms on the stem. Venetian. About 1540. H. $6\frac{3}{4}$ in., diam. of base, 6 in. Bought (Soulages Collection), 20/.

Companion to No. 558.

558. '65.

CANDLESTICK. Bronze ; with domed and ogee base and patera, surmounted by a baluster-shaped stem. The surface damascened in silver, with strapwork interlacing an engraved foliated diaper pattern ; a shield for arms on the stem. Venetian. About 1540. H. $6\frac{3}{4}$ in., diam. of base, 6 in. Bought (Soulages Collection), 20/.

The last and this pair are fine examples of the same pattern and in an excellent state of preservation.

551. '65.

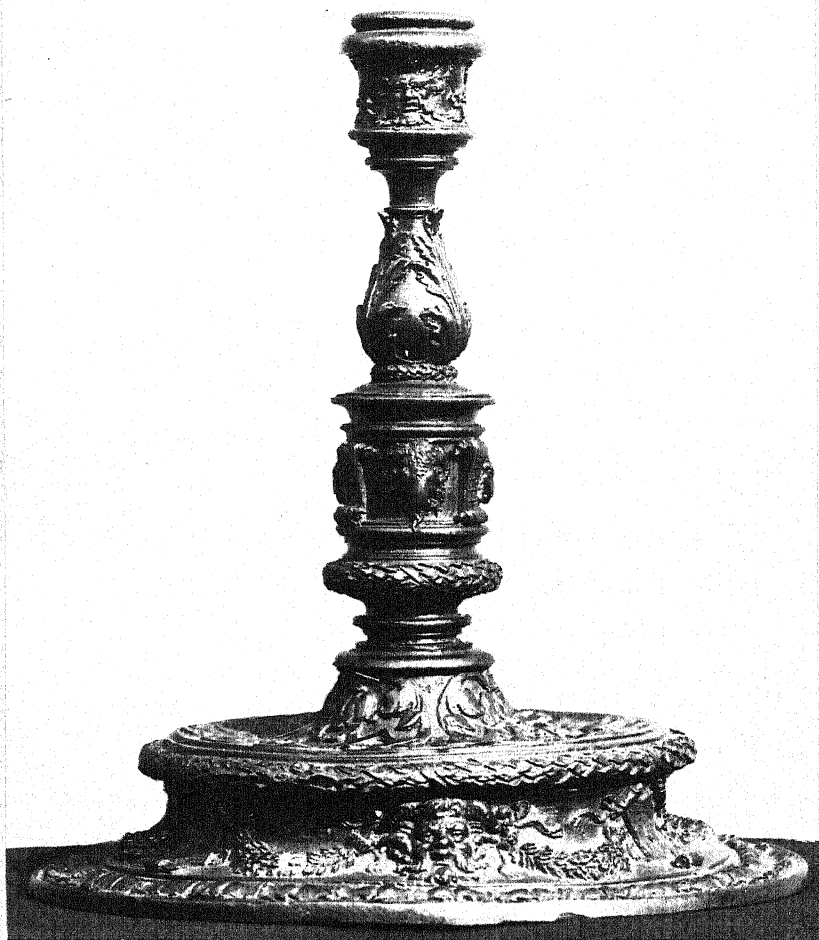
CANDLESTICK. Bronze ; with wide circular base and balustered stem, surrounded by mouldings, and decorated with interlaced strapwork, masks, garlands, and shields. Italian. About 1480. H. 10 in., diam. of base, $8\frac{1}{4}$ in. Bought (Soulages Collection), 125/.

Companion to No. 552. The base is a restoration of a more recent period.

552. '65.

CANDLESTICK. Bronze ; with wide circular base and balustered stem, surrounded by mouldings, and decorated with interlaced strapwork, masks, garlands, and shields. Italian. About 1480. H. 10 in., diam. of base, $8\frac{1}{4}$ in. Bought (Soulages Collection), 125/.

This is in its original state. The wide circular base, of the characteristic form of the last half of the 15th century, is richly



CANDLESTICK.

Italian. Fifteenth Century.

No. 552. '85.

adorned with bold mouldings of wreaths and leafage; between them grotesque masks and shields are placed alternately, and connected by massive falls of flowers and foliage. These shields have probably borne silver escutcheons, with the armorial bearings executed in *niello*; they are now, unfortunately, wanting. The stage, or *patera*, above is covered with interlaced foliated strapwork. The stem is divided into three parts by bold projecting mouldings; goats' heads and scrolls adorn the lower stage, whence rises a baluster, bearing acanthus leaves, and surmounted by the socket, which is enriched with foliated masks and a modification of the Greek honeysuckle or palmette ornament.

The vigorous design and sharp decisive modelling of No. 552 are unusually excellent, and denote the handiwork of one of the great goldsmith sculptors of the palmy period of the "Renaissance" in Italy. It is in excellent condition. The other, No. 551, does not entirely correspond in the details of its ornamentation, and the grounding or flat surface has been stippled or punched; we have no doubt, however, that its stem is that of the companion candlestick to No. 552, but it has been broken at the foot, and the base is certainly the work of an inferior hand of more recent time.

The name of Riccio, of Padua, immediately suggests itself on examining a candlestick of such high artistic excellence, and there is much in the design that connects it with the schools of Northern Italy; nevertheless, we do not hesitate ascribing it to a Florentine artist. In the handling of the ornamental details there is much that recalls the work of Pollaiuolo on the tombs of Popes Sixtus IV. (1471-84) and Innocent VIII. (1484-92) in St. Peter's; the candelabra removed from the latter, and particularly the bronze doors which enclose St. Peter's Chains in the sacristy of S. Pietro in Vincoli at Rome. A certain vigour and busy profusion of ornament agree also rather with the manner of that artist than with the more classic feeling of Verrocchio, the only cotemporary Florentine to whom we could venture to ascribe a work of such merit.

It is to be remarked that, notwithstanding the sharpness and admirable rilievo of the ornamental details, some of which are much undercut, no sign of the chasing or finishing tool can be observed on this or other bronzes of this period, which are of similar artistic excellence. The whole care of the modeller was bestowed upon the wax, directly upon which the mould was built up, and the casting carefully effected (*a la cire perdue*).

The original thought and handiwork of the artist is thus directly transmitted to us in the bronze, free from the too often weakening effect of subsequent chasing. All elaboration was effected by the master's

Italian. hand on the wax model, which the metal merely replaced. Hence every piece differs more or less in the details from others by the same hand, which rebelled against a servile repetition, and, accordingly, each separate work is a true original, not one of many grofs, made mechanically for the trade after a painfully elaborated and over finished type. They were the works of the studio rather than of the factory.

Rarely, indeed, do we meet with ancient objects for domestic use so artistically excellent as one of these (No. 552), and the writer may be pardoned for a feeling of pride in possessing two candlesticks of the same period, equally beautiful, but differing in design both from each other and from this. The treatment of the ornamentation of one of them so precisely corresponds with that on the doors enclosing St. Peter's Chains, that there can be no hesitation in ascribing it to Pollaiuolo. (Cat. Reproductions in Metal, No. '57. 36.) (*See* Plate XIV.)

559. '65.

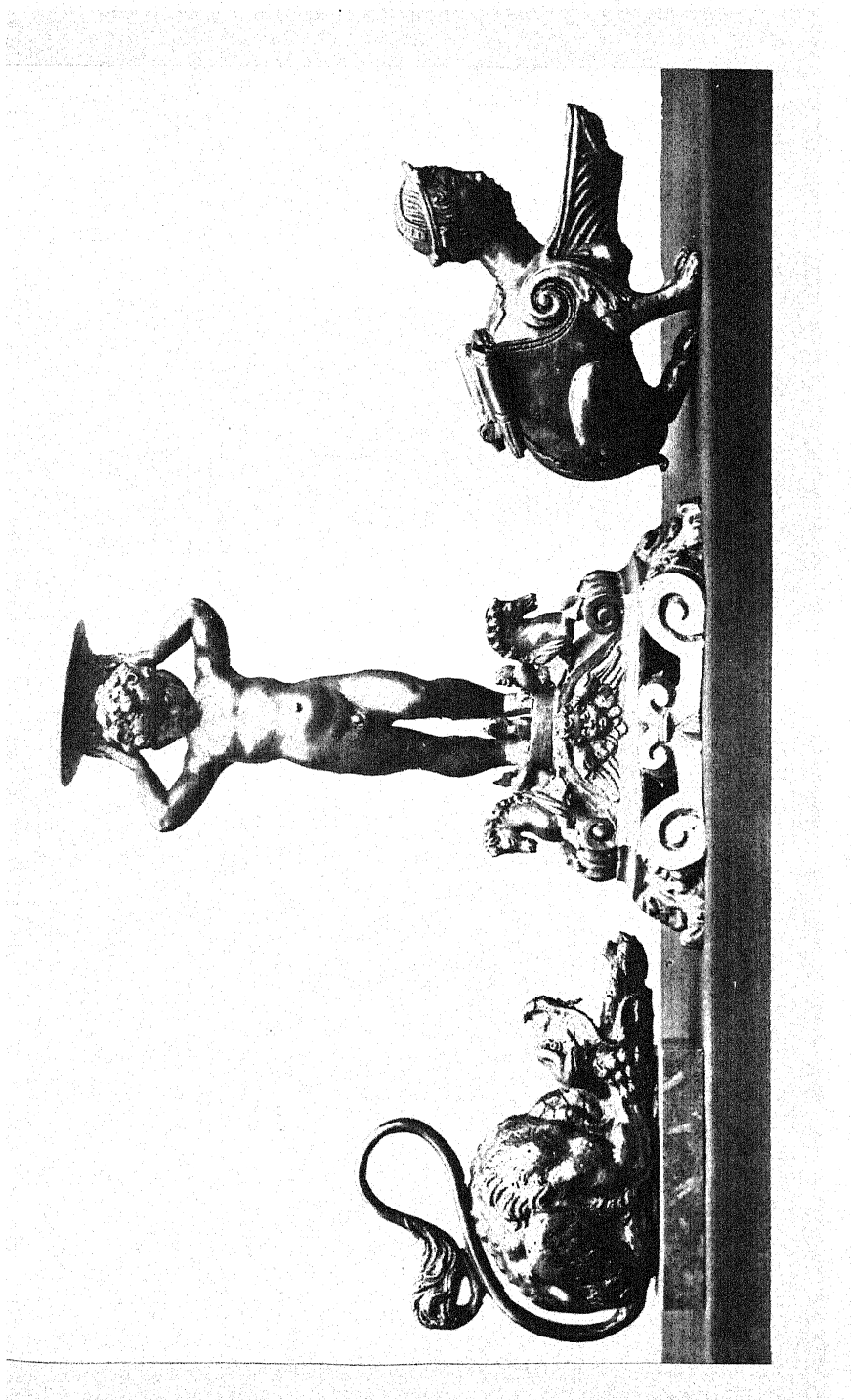
CANDLESTICK. Bronze, cast. Three boys, kneeling on a triangular base and connected by garlands, uphold a vase-shaped foot, pillar and nozzle, decorated with masks, strapwork &c. *Italian.* About 1570-90. H. 9 in., W. 6 in. Bought (Soulages Collection), 15*l*.

Companion to No. 560.

560. '65.

CANDLESTICK. Bronze, cast. Three boys, kneeling on a triangular base and connected by garlands, uphold a vase-shaped foot, pillar and nozzle, decorated with masks, strapwork &c. *Italian.* About 1570-90. H. 9 in., W. 6 in. Bought (Soulages Collection), 15*l*.

Although not highly finished these candlesticks are of a good design, which seems to have been more than once repeated. A similar pair is in the writer's possession, and others exist. They have, moreover, been "reproduced" in casting by modern imitators, to the confusion and the mistake of old and young collectors. They are probably North Italian rather than Florentine.



561. '65.

CANDLESTICK. Bronze, cast. The upper part, vase-shaped and adorned with masks, is supported on three terminal figures of boy tritons with dolphins' tails, connected by hanging strings of beads. North Italian. About 1570-90. H. $7\frac{1}{4}$ in., diam. $6\frac{1}{4}$ in. Bought (Soulages Collection), 15*l*. *Italian.*

An equally or even more elegant design, which was also a favourite, the model of the base having also been adopted to support an ink vase. This varied adaptation of similar designs was not unusual among the bronzists of that as of our own day, but did not apply to works of exceptionally artistic excellence, as No. 552. Mr. J. C. Robinson suggests the probability of their having been cast from models carved in wood. (Cat. Reproductions in Metal, No. '57. 34.)

562. '65.

CANDLESTICK. Bronze. Statuette of a cupid bearing a vase on his shoulders, and standing on a triangular pedestal ornamented with cherubs' heads and sea-horses. Italian. About 1570-90. H. $10\frac{1}{2}$ in., W. $6\frac{3}{4}$ in. Bought (Soulages Collection), 15*l*.

A good and more unusual model, somewhat carelessly executed. (Cat. Reproductions in Metal, No. '57. 35.) (*See* Plate XV.)

116. '69.

PRICKET Candlestick or Candelabrum. Bronze. With triple terminal foot and tall stem, on which are three boy angels holding the instruments of the Passion. Italian. Late 16th century (?). H. 2 ft. $3\frac{1}{4}$ in., W. at base, 7 in. Bought, 12*l*.

The tripod foot is formed as three half figures, terminating in scroll work; from this the stem rises in two stages, the first, vase-shaped, bears three projecting heads of cherubs above three winged boy angels, who hold instruments of the Passion; they sit upon a projecting member, whence rises the higher stage, baluster-shaped, with acanthus foliage, and supporting the sconce and prickets.

117. '69.

Italian.

PRICKET Candlestick. Bronze. On tripod foot, formed by three half figures, terminating in scroll work; above are three winged boy angels bearing instruments of the Passion. Italian. Late 16th century (?). H. 2 ft. $3\frac{1}{4}$ in., W. of base, 7 in. Bought, 12/.

Companion to No. 116. These are coarse and inferior (perhaps recent) casts from earlier and better models; their chief merit being in their effect at a distance. The boy holding the column is a subsequent restoration.

118. '69.

CANDLESTICK (Bracket). Bronze. Half figure of an angel, with hands crossed on the breast, supporting a foliated prick scone on his head; his lower limbs terminate in scrolls on either side, between which hangs a festoon of fruit; behind, a foliated limb for attachment terminates in a mask. North Italian. Latter end of 16th or early 17th century. H. $19\frac{1}{2}$ in. Bought, 10/.

119. '69.

CANDLESTICK (Bracket). Bronze. Half figure of an angel, with hands crossed on the breast, supporting a foliated prick scone on his head; his lower limbs terminate in scrolls on either side, between which hangs a festoon of fruit. Behind a foliated limb for attachment terminates in a mask. North Italian. Latter end of 16th or early 17th century. H. $19\frac{1}{2}$ in. Bought, 10/.

The companion to No 118. They are of coarse workmanship and were probably for church use.



569. '65.

CANDLESTICK (Bracket or Branch). Bronze. The *Italian*. figure of a fyren, terminating in an acanthus leaf scroll, supports the nozzle. Italian. About 1570. H. 19 in., W. 7 in. Bought (Soulages Collection), 12*l.* 10*s.*

570. '65.

CANDLESTICK (Bracket or Branch). Bronze. The figure of a fyren terminating in an acanthus leaf scroll. Italian. About 1570. H. 19 in., W. 7 in. Bought (Soulages Collection), 12*l.* 12*s.*

Companion to No. 569. These branches are of a very excellent model.

571. '65.

CANDLESTICK (Bracket or Branch). Bronze. Half figure of a boy terminating in acanthus scrolls and holding a cornucopia with spreading patera and pricket for candle. Italian. About 1570. H. 20 in., W. 7 in. Bought (Soulages Collection), 12*l.* 10*s.*

572. '65.

CANDLESTICK (Bracket or Branch). Bronze. Terminal figure of a boy, holding a cornucopia with pricket for candle. Italian. About 1570. H. 20 in., W. 6 in. Bought (Soulages Collection), 12*l.* 10*s.*

Companion to No. 571. These also are of a good model. (*See Etching.*)

2074. '55.

Italian.

CANDLESTICK. Bronze; with dome-shaped foot of pierced and engraved scrolls and flowers; patera above and baluster stem with pierced boss. Italian. Latter half of 16th century. H. 7 in., diam. $5\frac{3}{4}$ in. Bought (Bernal Collection), 5*l.* 12*s.* 6*d.*

Companion to No. 2074*a.*

2074*a.* '55.

CANDLESTICK. Bronze; dome-shaped foot of pierced and engraved scrolls, patera above, and baluster stem, pierced boss. Italian. Late 16th century. H. 7 in., diam. $5\frac{3}{4}$ in. Bought (Bernal Collection), 5*l.* 12*s.* 6*d.*

The earlier form is here retained; but the ornament is of a later character, and not an improvement, perhaps even of the earlier quarter of the 17th century. Recent copies of these are also made.

4263. '57.

CANDLESTICK. Latten or brass; with spreading foot embossed with pear-shaped bosses; the stem similarly ornamented. Italian. 17th century. H. $5\frac{3}{4}$ in., diam. $5\frac{3}{4}$ in. Bought, 2*l.* 10*s.*

4264. '57.

CANDLESTICK. Latten or brass; with spreading foot embossed with pear-shaped bosses; the stem similarly ornamented. Italian. 17th century. H. $5\frac{3}{4}$ in., diam. $5\frac{3}{4}$ in. Bought, 2*l.* 10*s.*

Companion to No. 4263.

4857. '58.

CANDLESTICK. Bronze; with incised ornament of *Italian*. foliated and other mouldings; on the baluster is a shield of arms. Venetian. About 1560. H. $7\frac{1}{4}$ in., diam. 6 in. Bought, 8/.

The engraving of the shield is much rubbed; it seems to be quarterly, 1 and 4, five stars on a bend, 2 and 3, the half figure in profile of a man? in civil costume. The colours cannot be traced.

7487. '61.

CANDLESTICK (Pricket). Brass. With turned foot and patera, baluster stem, and expanding sconce. Italian. Late 16th century. H. $6\frac{3}{4}$ in., diam. at base, $2\frac{1}{2}$ in. Bought, 1s. 8d.

7488. '61.

CANDLESTICK (Pricket). Brass. With turned foot and patera, baluster stem, and expanding sconce. Italian. 17th century. H. $6\frac{1}{2}$ in., diam. at base, $2\frac{1}{2}$ in. Bought, 1s. 8d.

The companion to No. 7487.

5439. '59.

CANDLESTICK. Brass; circular, turned base. Italian (Florentine). 1858. H. $5\frac{1}{4}$ in., diam. $4\frac{1}{4}$ in. Bought, 7s. 2d.

5440. '59.

CANDLESTICK. Brass; dome-shaped foot, patera and baluster stem. Italian (Florentine). 1858. H. $5\frac{1}{4}$ in., diam. $4\frac{1}{4}$ in. Bought, 7s. 2d.

CAPITAL OF A COLUMN.

ITALIAN.

4012. '52.

Italian. CAPITAL of a Column. Gilt bronze (probably a portion of a shrine). Italian. Late 14th or early 15th century (?). H. $1\frac{5}{8}$ in., W. 2 in. by $1\frac{3}{8}$ in. Bought, 2*l*.

An elegant design of strawberry leaves and fruit, modelled and chiselled with great delicacy.

CARTOUCHE BOX.

ITALIAN.

2201. '55.

Italian. CARTOUCHE Box. Bronze, gilt, femi-cylindrical, cast and richly chased with the subject of the Judgment of Paris, in a rich strapwork border; on the cover is a lion's mask. The back diapered with interlacing arabesque. Italian or French (?). 16th century. H. $5\frac{1}{8}$ in., L. 3 in., W. 2 in. Bought (Bernal Collection), 15*l*.

This is a most elaborate and highly finished piece of metal work. The subject is pictured in a rich landscape; Paris and Mercury are habited as mailed warriors, both elderly bearded men, the former reclining on the ground. The strapwork border with Cupid masks, the diapering at the back, and the mask upon the lid are treated with the greatest care; it must have been the handiwork of an able goldsmith working for a noble patron.

CASE FOR A MISSAL.

ITALIAN.

634. '65.

CASE for a Missal. Bronze, gilt. In the form of a *Italian* book; engraved on the sides are shields of arms, surrounded by cartouche-work and a border of arabesque diaper. Fastened by two clasps. Italian. About 1530. L. $5\frac{3}{8}$ in., W. 4 in. Bought (Soulages Collection), 5*l*.

Very elegant. One of the escutcheons seems to be of the fur known by heralds as *vair*, or it may be intended for (argent) three bendlets wavy (azure); this would be the shield of Falcucci di Mugello. The other, party-per-fesse, in chief an eagle displayed and crowned, in base a castle; perhaps that of a branch of the family of Giovio di Como, to whom Leo X. granted the right of quartering the Medici pellets. (Litta.)

CASKETS.

ENGLISH.

1298. '54.

CASKET. Bronze. Designed and modelled by Jeaneft. *English*. About 1853. (Elkington and Co.) H. $6\frac{1}{4}$ in., L. $8\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. Bought, 6*l*. 12*s*. 4*d*.

The lid is surmounted by the figure of a shepherd holding a dead fawn; foliated enrichment, and ribbon mouldings, with medallions of centaurs, rams' heads at the top angles, and lions' feet complete a pretty design.

FRENCH.

3627. '56.

CASKET. Covered with blue velvet, mounted in gilt *French* bronze; the lid is semicircular; pilasters at the angles

French. and appliqué medallions of profile busts between; the cylindrical puzzle lock with moveable letters is surmounted by Cupid holding a shield; a foliated handle on the lid springs from two masks. French. 16th century. H. $5\frac{1}{2}$ in., L. 7 in., W. $5\frac{1}{8}$ in. Bought, 10/.

1130. '64.

CASKET or Small Coffre. With arched cover; cane basket work, with lock, hinges, angle plates, &c., in brass, pierced with foliated scroll ornamentation. French. Latter half of 17th century. H. $9\frac{1}{4}$ in., L. $12\frac{3}{4}$ in., W. $8\frac{1}{2}$ in. Bought, 15/.

The basket work is in a diapering of dark brown and light colour. The massive metal mountings suggests a more solid material, but the general effect of the piece is satisfactory.

GERMAN.

8462. '63.

German. **C**ASKET. Brass. Engraved, between raised ribs, with scrolls, animals, and inscriptions in Gothic character, containing the names of the three Kings, Gaspar, Melchior, and Balthasar. German. 15th century. H. $3\frac{1}{8}$ in., L. $6\frac{1}{4}$ in., W. $5\frac{1}{4}$ in. Bought, 5/.

The inscriptions read thus:—

iapar . melchor , baltazar

ho	e . f	en	by
yn	yn	cy	en

The last is difficult to explain, and may have some private or some mystical significance, or be an invocation.

The names of the three kings of the East, the Magi who brought their offerings to our Blessed Lord at His Nativity, were used as a charm against various evils. They were believed to shield and guard him who had them inscribed upon his ring, his girdle, or other object, against the perils of travel and of sudden death. Their use in a

similar way was also believed to be efficacious against epilepsy, and the more so if associated with the emerald set in a finger ring. To each name a prophylactic value was attached, and each, moreover, represented a different remedial agent; thus Jaspar, or Gaspar, represented myrrh; Melchior, frankincense; Balthasar gold; their several offerings. Many rings, fibulæ, girdles, and other objects occur, dating from the latter end of the fourteenth century to more recent times, upon which these names are written. *German.*

2806. '56.

CASKET or Coffe. Iron and gilt brass, pierced and engraved with lions rampant and birds over a ground of crimson silk; on the cover an engraving of a castle; an elaborate iron spring lock inside throwing eight bolts. German or Flemish? 16th century. H. $1\frac{7}{8}$ in., L. $2\frac{3}{8}$ in., W. $1\frac{1}{2}$ in. Bought, 2*l.* 8*s.*

ITALIAN.

2168. '55.

CASKET. Wood, covered with stamped and gilt copper, *Italian.* and bound with twisted brass bands and clamps; between these lozenge-shaped bosses, representing a crowned and full-faced bust of a woman, alternating with the winged lion of St. Mark. Probably Venetian. 14th or early 15th century. H. $5\frac{3}{4}$ in., L. $8\frac{1}{2}$ in., W. $6\frac{3}{4}$ in. Bought (Bernal Collection), 24*l.* 10*s.*

This casket, oblong square in shape, and with flat lid, is formed of wood, covered with beaten gilded and punched copper, strengthened by angle plates and corded ribs expanding into rosettes; between these, and alternating, are lozenge-shaped bosses stamped in relief, with a crowned lady's bust in full face, and with the lion of St. Mark; thus producing a diaper of alternately raised and sunken panels, the effect of which is excellent. Scrolls of brass, perhaps not the original, form the feet;

Italian. a square swing handle with central knob is fastened on the lid by lions' or dogs' heads; a lock, the hasp of which has been replaced, is on the front.

When blazing in its original gold it must have had a very rich effect, the play of light and shade upon the well-designed and varied surface harmonizing and softening the whole.

2084. '55.

CASKET. Bronze, gilt, with arched lid; arabesque and other ornament, and the legend of Orpheus in relief. *Italian.* About 1530. H. 3 in., L. $4\frac{1}{4}$ in., W. $2\frac{3}{4}$ in. Bought (Bernal Collection), 9*l.* 15*s.*

The cover is enriched with figures of cupids among foliage; the sides and ends have the story of Orpheus charming the brutes, all in rilievo; these side subjects occur as plaques, and we may infer that many such were used for caskets and other small objects of this nature. At each angle is a female terminal figure of a Syren, and it is supported on feet formed as grotesque masks.

This elegant casket is remarkable for its graceful design and excellent workmanship. (*See Etching.*)

2085. '55.

CASKET. Bronze, gilt, with perforated strapwork panels, on ground of crimson velvet; caryatid pilasters at the angles; resting on four cherubs' heads. *Italian.* 16th century. H. $5\frac{1}{2}$ in., L. $8\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. Bought (Bernal Collection), 17*l.*

On an iron or steel foundation, covered with crimson velvet, the ornaments of gilded bronze are applied; the pilasters and projecting edgings having been first riveted to the steel. An elaborate lock throwing eight bolts is arranged within the lid which has a swing foliated handle.

396. '64.

CASKET. Gilt metal, repoussé and chased with foliated scroll ornament, surrounding oval, octagonal, square, and

W
SKM
(414)

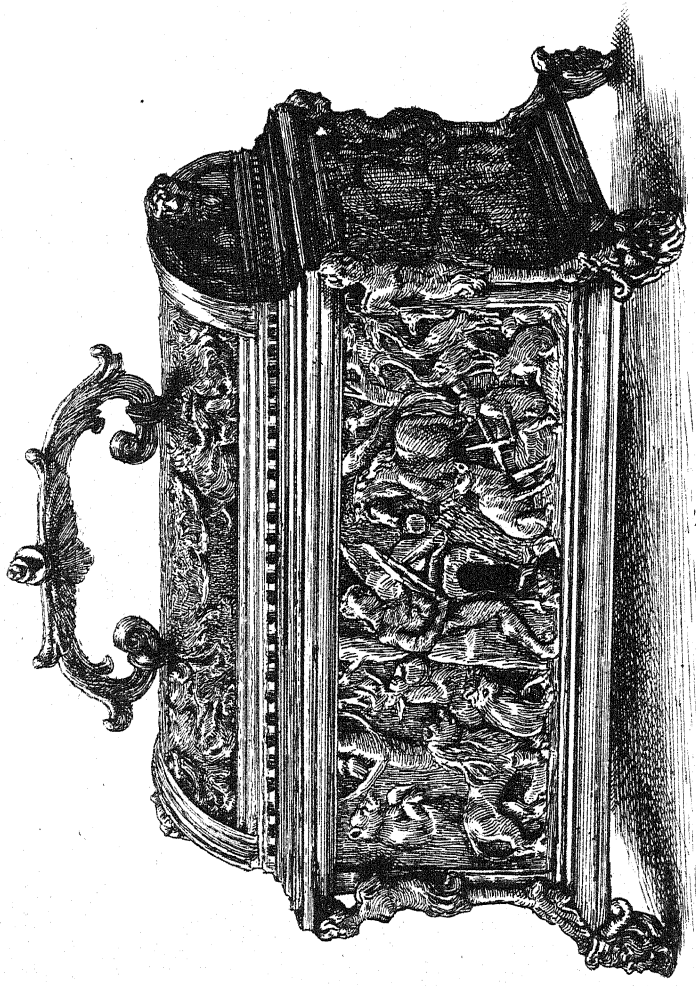


FIGURE IN GILT BRONZE - ITALIAN WORK - ABOUT 1530. (BERNAL COLL.)
S. K. M. (Nº 2084.) W. WISE. FECIT.



other shaped panels set with plaques of jasper agate. Italian *Italian.*
or Saxon? 17th or early 18th century. H. $6\frac{3}{4}$ in., L. $9\frac{1}{4}$ in.,
W. 6 in. Bought, 16/.

A rich looking casket, but of uncouth form, and badly accentuated in its lines; weak at the angles, the base, and the inflection and elevation of the lid. Such models should be shunned. Nevertheless there is some good arrangement of scroll ornament about the panels.

CHANDELIERS.

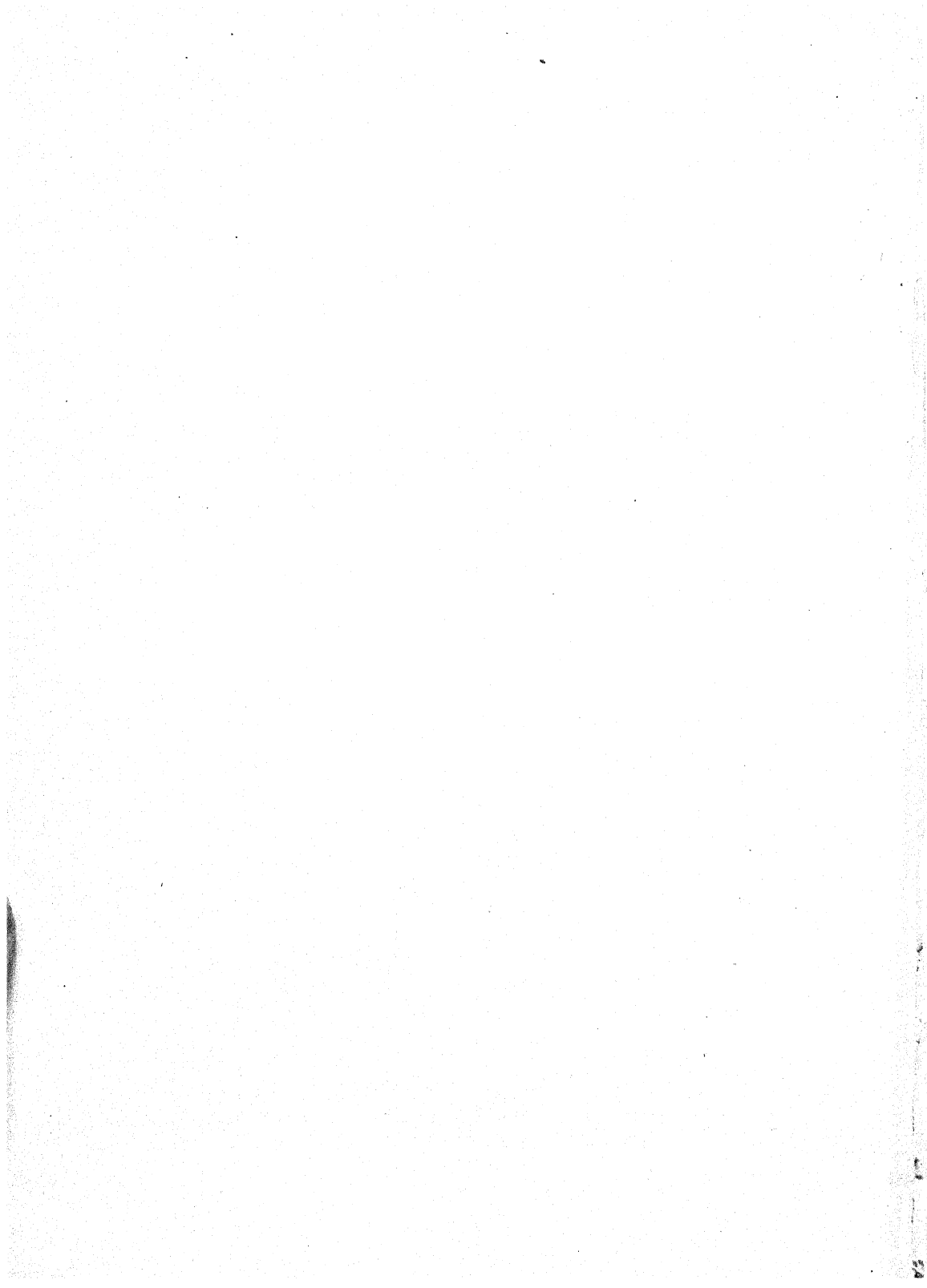
FLEMISH.

2398. '55.

CHANDELIER. Brass or latten. Eight foliated branches *Flemish.*
beneath spring from the larger and lower division
of the stem, and four above; on the top an angel holds
a shield bearing a cross; below, a lion's head with a ring.
Flemish or German. About 1480. H. 3 ft. 3 in., W.
2 ft. 9 in. Bought (Bernal Collection), 13/ 10s.

613. '65.

CHANDELIER. Brass or latten. With sixteen pen-
dent S-formed branches in two tiers springing from
a balustered centre, with large globe below. Flemish. 17th
century. H. 4 ft., W. 4 ft. 4 in. Bought (Soulages Collec-
tion), 15/.



other shaped panels set with plaques of jasper agate. Italian *Italian.* or Saxon? 17th or early 18th century. H. $6\frac{3}{4}$ in., L. $9\frac{1}{4}$ in., W. 6 in. Bought, 16/.

A rich looking casket, but of uncouth form, and badly accentuated in its lines; weak at the angles, the base, and the insertion and elevation of the lid. Such models should be shunned. Nevertheless there is some good arrangement of scroll ornament about the panels.

CHANDELIERS.

FLEMISH.

2398. '55.

CHANDELIER. Brass or latten. Eight foliated branches *Flemish.* beneath spring from the larger and lower division of the stem, and four above; on the top an angel holds a shield bearing a cross; below, a lion's head with a ring. Flemish or German. About 1480. H. 3 ft. 3 in., W. 2 ft. 9 in. Bought (Bernal Collection), 13/ 10s.

613. '65.

CHANDELIER. Brass or latten. With sixteen pendent S-formed branches in two tiers springing from a balustered centre, with large globe below. Flemish. 17th century. H. 4 ft., W. 4 ft. 4 in. Bought (Soulages Collection), 15/.

CISTERN OR COOLER.

ITALIAN.

1591. '55.

Italian. CISTERN or Cooler. Copper, elliptic; the surface ornamented with belts alternately of raised and sunken elongated oval flutings in repouffé or beaten work; lion's head and ring handles. Italian. 16th century. H. $11\frac{1}{2}$ in., L. 2 ft. 4 in., W. 1 ft. 11 in. Bought. 10%.

The design of this piece is worthy of attention, constructive ornamentation being cleverly subordinated to give strength with great lightness and capacity, as well as beauty of outline and surface decoration.

593. '72.

CISTERN or Cooler. Beaten brass or latten; circular, on raised and spreading foot. The body gadrooned beneath a band of running Greek honeysuckle ornament; the foot expanding and also gadrooned. In the bottom of the bowl is a shield of arms, bearing a lion rampant and the initials I.B. Italian. 16th century. H. $10\frac{1}{2}$ in., diam. 20 in. Bought, 10%.

This also is a fine model for a vessel of the kind; the ornamentation is bold and serves to strengthen the form, which also is excellent and full of character. It may be the armorial shield of the Boni family of Florence, but the tinctures are not made apparent.

COFFEE POT.

ENGLISH.

470. '64.

COFFEE POT. Bronze; with repoussé pattern of fruit and flowers. English. About the middle of the 18th century. H. 10 in., W. 5 in. Bought, 2*l*.

A good model, elegant in form and ornamentation, which is wrought with as much nicety and care as it could be upon silver.

E W E R S.

ANTIQUE.

3039. '53.

EWER. Bronze. The lower part of the handle decorated with a palmette ornament. Ancient Greek. H. $9\frac{3}{4}$ in., W. $7\frac{1}{4}$ in. Bought, 1*l*. 5*s*.

This vessel may be classed under the somewhat generic name *cenochœ*. By some authorities it is considered to be a small variety of the *prochoos*, although Dr. Birch concludes that that vessel was without a handle. It agrees in form with the *guttus* of the Romans, as represented on ancient monuments, and was variously used for sacrificial observance, for pouring water over the hands, and for anointing with oil at the bath.

FRENCH.

4223. '57.

EWER or Hanap. Bronze. Cylindrical, with foot and square handle, the spout ornamented with a grotesque mask. French. About 1570. H. $5\frac{3}{4}$ in., W. $7\frac{3}{4}$ in. Bought, 3*l*.

The body is of beaten work, the spout is cast and soldered on.

4363. '57.

Flemish. **E**WER or Tankard. Latten or Brass. Plain cylindrical body with handle and spout. French. Early 17th century. H. $8\frac{1}{2}$ in., W. $7\frac{1}{2}$ in. Bought, 4*l*.

163, 163*a*. '51.

EWER and Bafin, for rosewater. Copper plated, Arabic style. French. (Marrel, Frères, Paris). Ewer, H. $15\frac{1}{4}$ in., W. $9\frac{1}{4}$ in. Bafin, H. $4\frac{3}{4}$ in., diam. $12\frac{3}{4}$ in. Bought (Exhibition of 1851), 16*l*.

GERMAN.

1471. '70.

German. **E**WER or Aqua Manile. Cast bronze, in part richly gilded, part plated with silver, and with borderings and patterns in niello; in form of a dragon, the tail, divided into three branches, terminates in foliated scrolls. German (or North Italian?). 13th or early 14th century. H. $7\frac{3}{8}$ in., L. $8\frac{1}{4}$ in. Bought, 100*l*.

This is a very remarkable and rare object, of admirable fancy and careful production. The casting, itself most ably executed, has been supplemented, first by elaborate and highly artistic tooling, by massive gilding on some parts, and by silvering, or rather plating with silver, over others. Borderings and pattern on the wings, incised to receive it, have been filled in with *niello*, a very unusual mode of decoration on objects of this class. Again, the chasing tool, the graver, and the punch have been assiduously applied to complete the finish of the work by dotted edgings and artistic touches here and there. It must have been a labour of love to the artist who executed it, one of those able workers in metal whose names we know not, but who executed the admirable reliquaries and other church plate of the 13th and earlier years of the 14th centuries.

This nondescript beast has a dog's head and eagle's or lion's claws; with carefully dressed mane falling in locks on either side of its knotted

or beaded spinal line; the tail branching beneath to form a third support, and upwards, as an opening (the lid is lost) into which might be poured the liquid for which its body was the recipient, forward again, with palmette growth resting on the top of the head, and down on either side in beautifully turned volutes to complete the firmly sustained handle. It is, moreover, richly diapered upon its close set wings, within an almost shield-formed edging of pippets or leaflets arranged for the most part in groups of four, and in a pattern consisting of alternating triangles of gold and niello placed base to base, the former incised, each with three spots and graver lines. A beard, and a foliated golden frill, bordered by belts of silver, with raised beaded central lines, fall down the breast. The open mouth acts as a spout to this curious vessel, which was probably used for pouring water over the hands of the officiating priest. In all respects it is worthy of careful observation. (*See Plate XVI.*) *German.*

560. '72.

EWER or Aqua Manile. Vessel for water. Brass or latten. In form of a lion, with a tubular spout projecting from the mouth, and a serpent handle over the back. Used for pouring water over the hands of the officiating priest. German. 13th or 14th century. H. $11\frac{1}{2}$ in., L. $11\frac{1}{2}$ in. Bought, 25/.

Less elaborately chased than No. 4054; this is a good specimen and in excellent condition.

561. '72.

EWER or Aqua Manile. Vessel for water. Bronze. In form of a lion, with a tubular spout projecting from the mouth, and lizard handle over the back. Used for pouring water over the hands of the officiating priest. German. 13th or 14th century. H. $6\frac{1}{4}$ in., L. $7\frac{3}{4}$ in. Bought, 20/.

Smaller; the lion's mane curling like waves in the manner of the Archaic Greek or Etruscan, and as seen on the lion's mask door handles of the Carolingian period.

4054. '56.

German. **E**WER or Aqua Manile. Vessel for water. Bronze; cast and chased; in the form of a grotesque lion; the handle, a woman holding a sword. German. 13th or 14th century. H. 10 in., L. 13 in. Bought, 10/.

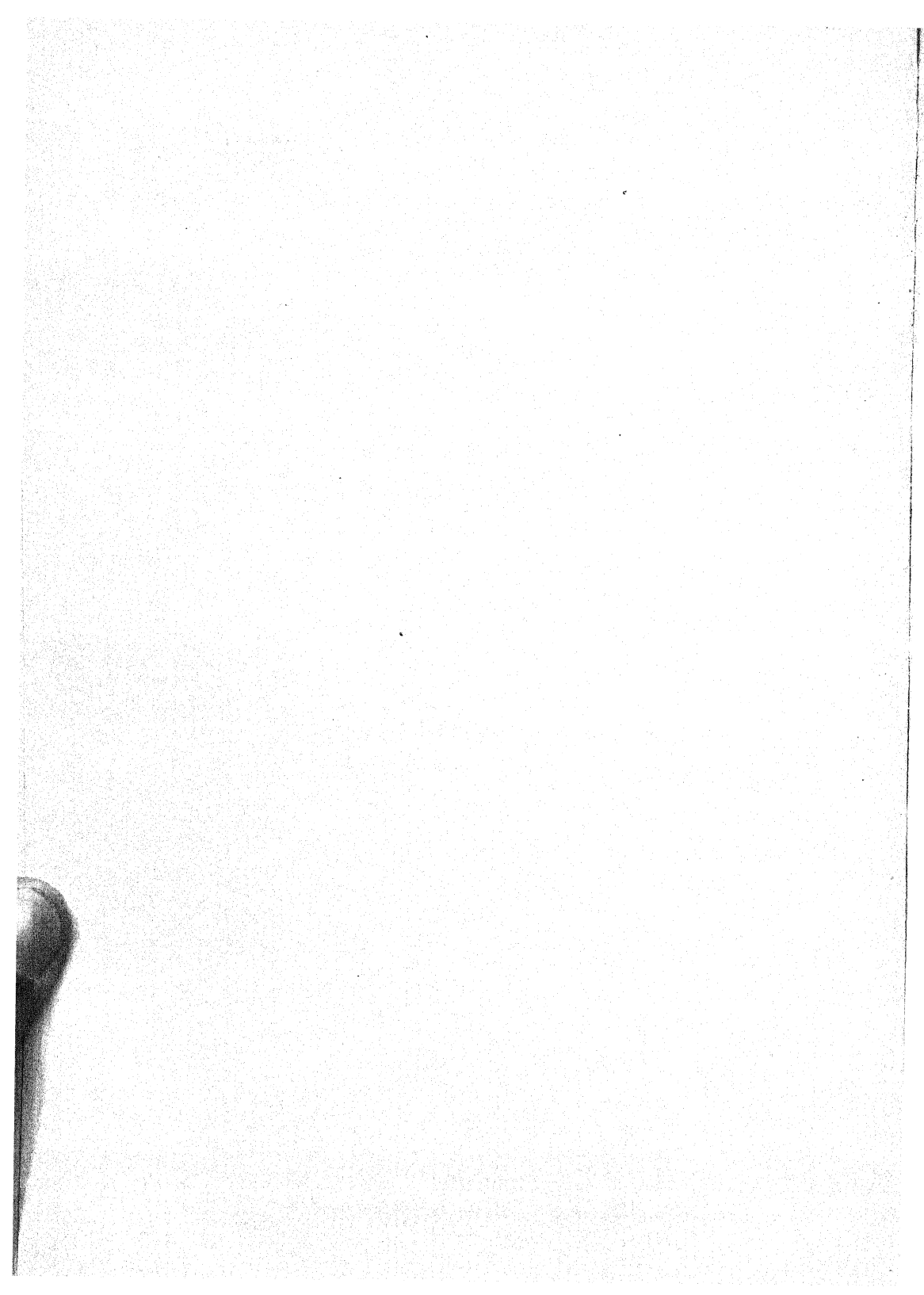
The handle is formed as a draped female figure holding a sword, her feet rest against the animal's tail, her body is bent backwards the head touching the lion's. The spout issuing from the mouth is also in figure a female (now broken) who is being gorged by the beast. A lid covered the opening in the lion's head, whose mane stands out in tufts of relief, and recalls the Etruscan manner and again that of the period of Charlemagne. The eyes are centred with black enamel; a tattooing of sprays ending in a fleur-de-lis covers each limb; from between the damsel's feet a dragon issues poised upon the lion's tail, which terminates in leafage.

A fine example of these singular vessels, and in very good condition.

These are of a remarkable class of curious and quaint early water ewers, probably, though not perhaps exclusively, made for church ceremonial rather than for secular use. They were known under various spellings and names, as *lavacro*, *lavatoria*, *hydriola*, *aqua manile*, *vand karren*, *pots-lavoirs*, &c. Such were used at the celebration of the Mass, being carried, together with a basin, by the sub-deacon, who poured the water thence over the hands of the officiating priest or bishop. (See Dr. Rock's "Church of our Fathers," vol. iii. p. 34 and note 99.)

Of their precise date it is extremely difficult to decide, the mode of treatment upon some even resembling that of the period of Charlemagne; this is particularly noticeable in the curled wave-like fashion of the lion's mane, but which may also be observed on works of the 12th century. Their form also varies considerably, more usually they assume that of a lion, as those described, with or without accessories. Others are in form of a mailed knight on horseback, one of the finest of which is in the British Museum; it was found near Hexham in Northumberland. Of this form glazed earthenware vessels have also been occasionally discovered in England. In the fifteenth volume of the Journal of the Royal Archaeological Institute one is figured, pp. 280 and 362, shaped as a unicorn; it was said to have been found near Chiavenna. Another such is preserved at Moldé, near Drontheim. One, shaped as a mounted knight, belonged to Dr. James Kendrick, of Warrington, and again another, both of which are figured in the volume for 1857 of the Journal of the Archaeological





Affociation, at p. 130. The first of these, and another of lion shape, ridden by a nude figure, both of which are now in the British Museum, are also figured in Labarte's Handbook of the Arts of the Middle Ages, &c., pp. 396-7. One is in the Copenhagen Museum, and others of various forms have been found in Helgeland, in Iceland, and various northern localities. One in form of a horse is at Prague, and others of lion shape in various museums throughout Germany. It is probable that they were of Suabian fabrication, perhaps made at Augsburg. They are but rarely alluded to in inventories; that of Fynchale Priory, Durham, of 1397, being perhaps the earliest; another in 1411, thus, "*lavacrum eneum et aliud in forma equi.*"

German.

Although, as stated above, the style of some of them might suggest a more remote antiquity, it is quite probable that they were produced during the 13th and 14th centuries; the earlier ones being perhaps those of more simple lion form, some of which may even be of earlier date. (See Plate XVI.)

4423. '58.

EWER or Flagon. Brass or latten; cast and turned, with globular body, elongated foot and neck, with grotesque lizard handle and spout formed as a double-headed eagle; the hinged cover surmounted by a Gothic finial fleur-de-lys. A shield of arms is engraved on the foot. German or Flemish. 15th century. H. 19 in. Bought, 10*l*.

These flagons, of characteristic and quaint form, may have been made for secular purposes, but were more probably used, like those formed as animals, for the ceremonial washing of hands during the celebration services of the Church. Among the rare objects acquired by the South Kensington Museum from the Soltykoff Collection is a flagon or *lavacrum*, of similar form, but made of silver; it is numbered 7914. '62. Nearly similar vessels are to be observed depicted on the panels of the early Flemish masters. The arms are, argent, two bars lozengy (?).

539. '69.

EWER or Flagon, with Cover. Latten or brass; the handle formed as a lizard or wingless dragon; the spout as an eagle. German or Flemish. 15th century. H. 12 $\frac{1}{4}$ in., diam. 6 $\frac{1}{2}$ in. Bought, 15*l*.

German. Of precisely the same form, handle and spout, as No. 4423. '58, except that the eagle spout has but one head. The finial knob has been lost, and there is no coat of arms on this piece.

538. '69.

EWER or Flagon, with Cover. Latten or brass; the handle and spout formed as two monsters. German or Flemish. 15th century. H. $12\frac{1}{2}$ in., diam. $6\frac{1}{4}$ in. Bought, 15*l*.

Another of the same general model, and, if for secular use, of the same service; on the cover is a simple knob; the spout is single.

540. '69.

EWER with Cover. Latten or brass. The handle formed as a lizard; the spout as a seated lion. German or Flemish. 15th century. H. $9\frac{1}{2}$ in., diam. $5\frac{7}{8}$ in. Bought, 10*l*.

A still smaller ewer of the same form.

The cover has been lost and replaced, and it is possible that the lion spout, although an old one, may have replaced the original eagle.

1593. '55.

EWER or Flagon. Latten or brass. The spout as an eagle; the handle of dragon form. The lid wanting. German or Flemish (?). 15th century. H. $9\frac{1}{2}$ in., L. 6 in. Bought, 4*l*.

Of the same design and set as the foregoing.

583. '65.

EWER, with Cover. Bronze or latten. The spout formed as a sitting figure of a lion, and the handle as a serpent.

German or Flemish. Early 15th century. H. 9 in., W. $5\frac{3}{4}$ in. *German*.
Bought (Soulages Collection), 3*l*.

This is of the same form as No. 4423. '58 and its congeners, but with lion spout and snake handle.

ITALIAN.

461. '73.

EWER (or Aqua Manile?). Bronze, modelled and cast *Italian*.
in form of a chimera sitting on its haunches, with upturned head and open mouth. Northern Italian or German 15th or 16th century. H. $7\frac{7}{8}$ in. Bought, 12*l*. 10*s*.

We are uncertain as to whether this may have been for use as a *lavacrum*, or merely a quaint ornamental vase of the North Italian renaissance. A pair of nearly similar model were in the Bernal Collection; these were gilded, and each engraved beneath with a cardinal's shield of arms. But the occurrence of Aqua Manile in pairs is not usual, one only being required for the ceremonial washing. The present specimen has no shield of arms; it is covered with a coarse black patina, which may have been applied to it after the thickly laid gold had been washed off by mercury, a crafty practice which has injured or destroyed so many choice objects of ecclesiastical and other metal work, &c.

578. '65.

EWER. Copper tinned; with trefoil lip and S handle; the surface covered with an interlaced pattern derived from an Arabic damascened design. Venetian. About 1500–30. H. 10 in., diam. $6\frac{1}{4}$ in. Bought (Soulages Collection), 10*l*.

The form is purely Italian, derived from the Greek *œnochoë* of antiquity; the surface pattern approaches to that on the candlestick No. 4301. '57, but is even more purely oriental.

128. '64.

EWER. Latten or bronze; oviform, ornamented with masks beneath the elongated leaf-shaped spout and

Italian. S-formed handle. Italian. First half of 16th century. H. 12½ in., W. 7 in. Bought, 2*l.* 10*s.*

The form of this ewer is extremely elegant, the handle only is perhaps a little weak. Probably produced in the Venetian mainland. These ewers have a marked Italian renaissance character based upon the antique.

580. '65.

EWER. Latten or bronze; oviform, cast and turned, with trefoil lip and S handle, terminated in a flower; the body divided by simple mouldings. North Italian or Venetian. First half of 16th century. H. 11 in., W. 6½ in. Bought (Soulages Collection), 4*l.*

581. '65.

EWER. Latten or bronze; inverted pyriform; apparently cast and turned, with S handle, beneath which is a mask. North Italian or Venetian. First half of 16th century. H. 11 in. Bought (Soulages Collection), 4*l.*

582. '65.

EWER. Latten or bronze; oviform, cast and turned, with long pointed leaf-shaped spout and recurved edges, the handle of scroll work. North Italian or Venetian. First half of 16th century. H. 15½ in. Bought (Soulages Collection), 5*l.*

The foot has been enlarged.

584. '65.

EWER. Brass or bronze; oviform, with turned belts of light mouldings; the spout of pointed-leaf shape.



SILVER

Italian, Sixteenth Century.

No. 8439, 93.

SILVER

Italian, Sixteenth Century.

No. 8439, 79.

SILVER

Italian, Sixteenth Century.

No. 8439, 77.

North Italian or Venetian. First half of 16th century. *Italian*.
H. $12\frac{7}{8}$ in. Bought (Soulages Collection), 5*l*.

The foot and neck have been mended, and the handle is a modern restoration.

These are good examples of a very elegant class of ewers, probably of North Italian manufacture, and which have been generally used for rose water, or merely decorative of the *credenza* or side-board. The corresponding plateaux are rarely met with.

6854. '60.

EWER. Bronze; oviform, the lip engraved with a mask.
North Italian or Venetian. 16th century. H. 12 in.,
diam. 5 in. Bought, 1*l*. 5*s*.

7850. '61.

EWER and Cover. Bronze; chased with a diaper pattern.
Italian (?). 14th century. H. 1 ft., diam. 7 in.
Bought, 4*l*.

8429. '63.

EWER. Gilt bronze. Oviform, with trefoil lip and
foliated S handle, terminating in a flower. Engraved
and chased with a frieze of a battle subject, foliation, grotesques,
&c. North Italian or Venetian. About 1540. H. $11\frac{1}{4}$ in., W.
 $6\frac{1}{4}$ in. Bought (Soulages Collection), 75*l*.

An elegant vessel of the *cenochœ* form, which appears to have been decorated with engraving by an artist, who was not himself a founder of these vases. Taken apart from the engraving it is one of the usual cast and turned pieces, having rough foliation on the handle. The engraver has assiduously covered the body with rich ornament divided into zones; a battle subject occupying the more important place. (Cat. of Reproductions in Metal, No. '57. 24.) (See Plate XVII.)

8430. '63.

Italian.

EWER. Bronze. Oviform, with leaf-shaped spout and lateral scroll work. The handle formed as a dragon on a cornucopia; engraved with various classical subjects, the signs of the zodiac, and heads in medallions, with explanatory inscriptions. North Italian or Venetian. About 1540. H. 12 in., W. 7 in. Bought (Soulages Collection), 60*l*.

This is a very fine ewer, evidently the entire work, cast by or after his design, and subsequently engraved and chased by the artist. Its surface is loaded with classical busts and subjects, divided by strapwork, and treated in the peculiar manner of the day, not remarkable for archæological or historical accuracy; thus we have a view of the Coliseum behind Mutius Scævola. The drawing is ably executed in the true spirit of the *cinque-cento*, and the whole decorative *motif* is similar to that of the maiolica of the same period. On the neck, among trophies, is a shield of arms of the Cicogna family of Venice, bearing azure, a swan rousant (?).

The signature of the artist *Horatius Sibenici* is engraved beneath the foot. Another master of this description of engraved metal work was "*Horatio Forezza, 1533*," who thus signed a plateau formerly in the Bernal Collection, now in the British Museum. Another in the same Museum is signed by *Nicolo Rugina*. (Cat. of Reproductions in Metal, No. '57. 30.) (See Plate XVII.)

7785. '63.

EWER. Copper, repoussé. Oviform; the lower part fluted, the upper half embossed with monsters supporting an oval medallion, tongue and dart moulding, &c. Pointed spout and scroll handle. Italian. 16th century. H. 7½ in., diam. 4 in. Bought, 2*l*. 10*s*.

Of elegant form and ornamentation, and in its original state.

579. '65.

EWER. Copper. Oviform, with notched spout and snake handle, beaten and chiselled. The body encircled by

belts of repoussé foliated scroll work. North Italian or Venetian. First half of 16th century. H. 12 in., diam. 5 in. Bought (Soulages Collection), 8*l*.

5426. '59.

EWER. Copper. Ovoid, embossed with masks and foliage. A shield of arms on the front. North Italian. 16th century. H. 9½ in., diam. 4⅜ in. Bought, 8*l*.

The original lip, spout, and handle are wanting. The shield bears the device of three hillocks, on the central one a palm tree, on which is a dove, on the dexter a cross saltire formed of rough wood. Possibly of the Colombini family.

4892. '58.

EWER. Copper, silvered. Ovoid, with projecting lip and strapwork handle; the surface covered with foliated scrolls, mouldings, &c., with masks, and a coat of arms in repoussé and chiselled work. North Italian. About 1540. H. 10½ in., W. 6¼ in. Bought (with silver), 5*l* 5*s*.

The foot and handle are modern restorations, and the hinder lobes of the mouth have been straightened. (*See* 4891. '58. Silver.)

77. '64.

EWER. Copper. Ovoid, with spout, loop handle, and cover; ornamented with belts of foliated scroll work in beaten work. Italian. 16th century. H. 9½ in., W. 6¾ in. Bought, 4*l*.

The original spout has been broken and replaced by a dog's head; the foot also has been replaced, and the handle broken and carelessly mended.

2583. '56.

EWER. Copper. With spout, cover, and S handle; decorated with masks, and scrolls in beaten work.

Italian. Italian. 16th century. H. 12 in., diam. 7 in. Bought, 3*l.* 4*s.*

This has been cleaned and much restored; the cover, spout, and, perhaps the handle, being modern additions. In all probability its original form has not been materially altered.

2584. '56.

EWER. Copper. Oviform, with snake handle and spout, scale pattern and leaves in beaten work. Italian. 16th century (?). H. 12½ in., diam. 6½ in. Bought, 6*l.*

Probably of more recent date, or has been fired, beaten out, and restored.

FEET OF COFFERS, &c.

ANTIQUE.

516. '54.

Antique. **F**OOT. Bronze. In form a tiger's claw. The upper part winged and decorated with a palmette. Ancient Greek or Etruscan. L. 5½ in., W. 6¾ in. Bought, 1*l.* 5*s.*

Probably from a large *cista* or other similar vessel.

3337. '56.

FOOT of a Cista. Bronze, in form of a clawed foot, furnished by a harpy. Ancient Etruscan. 3¾ in. by 1¾ in. Bought, 12*s.* 6*d.*

ITALIAN.

5720. '59.

FOOT or support to a coffer or cabinet. Bronze gilt. *Italian.*
The half figure of a grotesque griffin holding a bird in its claws. Italian. 16th century. H. 3 in., W. $3\frac{1}{4}$ in. by $1\frac{5}{8}$ in. Bought (Soulages Collection), 1/.

5721. '59.

FOOT or support to a coffer. Bronze gilt. A mermaid twice tailed, supporting them backwards by her arms. Italian. 16th century. $2\frac{1}{4}$ in. by $1\frac{1}{2}$ in. Bought (Soulages Collection), 1/.

5747. '59.

FOOT or support of a cabinet or coffer. Bronze gilt. An eagle's head, with foliated scrolls on either side, upon a shaped and moulded base. Italian. Late 16th century. H. $2\frac{1}{8}$ in., W. $3\frac{1}{2}$ in. by $2\frac{5}{8}$ in. Bought (Soulages Collection), 1/.

607 to 610. '65.

FEET or supports to a coffer. Bronze. In form of winged fyrens terminating in acanthus foliage. Italian. 16th century. Each, H. $4\frac{3}{4}$ in., W. 3 in. Bought (Soulages Collection), each 15s.

Admirably modelled and finished with great skill; these are worthy of study as fanciful adaptations of the human form, and for the beauty of their lines.

They have probably been richly gilt, and washed for the sake of the precious metal.

614 to 617. '65.

Italian. **F**EET or supports to a coffer or cabinet. Bronze gilt. In form an eagle with outspread wings. Italian. 16th or early 17th century. Each, H. $5\frac{1}{4}$ in. Bought (Soulages Collection), each 10s.

Fine vigorous figures, boldly executed and richly gilt.

FENDER.

ENGLISH.

3551. '56.

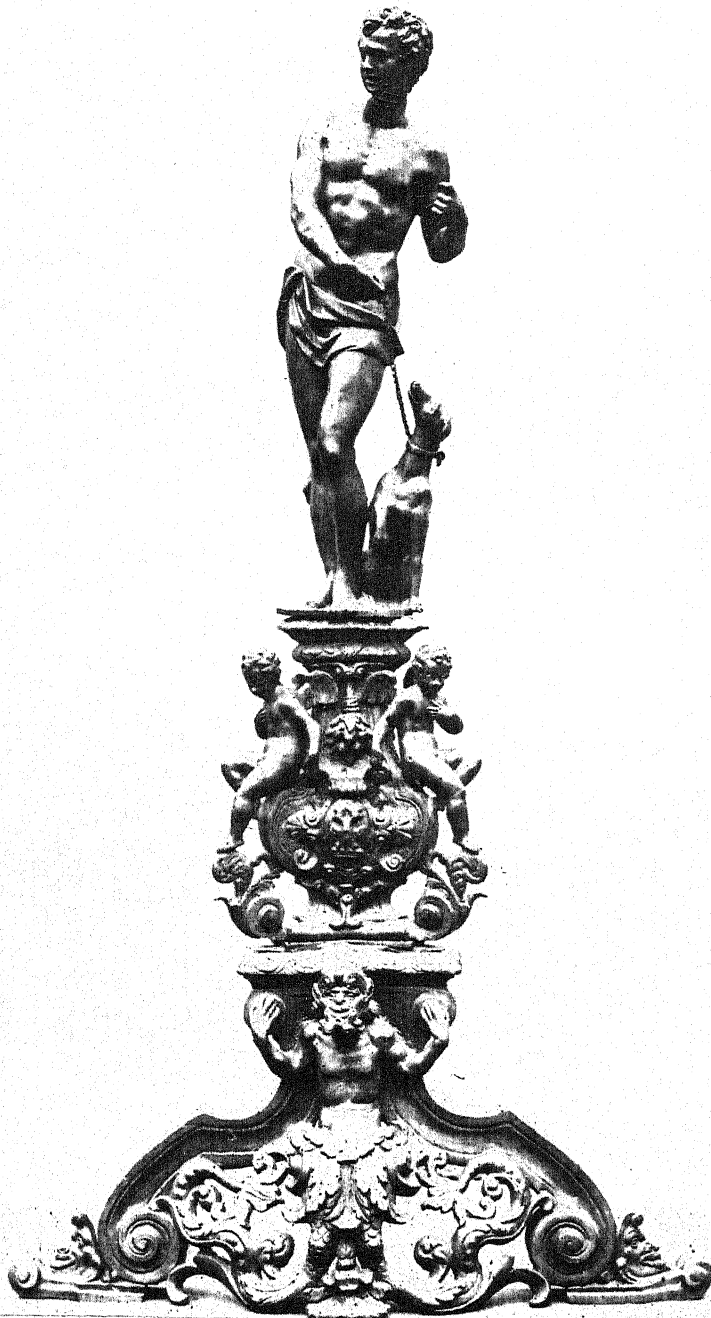
English. **F**ENDER. Brass. Pierced work of foliage, amongst which are birds, &c., with undulating scroll top moulding. English. Early 18th century. H. 6 in., L. 4 ft. $5\frac{1}{2}$ in. Bought, 6l. 10s.

FIRE DOGS.

FLEMISH.

4432, 4433. '57.

Flemish. **F**IRE Dogs. A pair. Two foliated goat's feet support a terminal bearded male figure, who bears on his head a vase surmounted by a hawk. Flemish or German. Middle or latter half of 16th century. H. 3 ft. 8 in., W. 15 in. Bought, 15l.



1440, 1440a. '70.

FIRE Dogs. A pair. Brass, with figures in rilievo, *Flemish*.
on sunk compartments, and inscriptions indicating the persons represented; on the foot is the date 1549. Said to have belonged to Long Melford Abbey. Flemish? H. 3 ft. 4 $\frac{3}{4}$ in., W. of foot, 15 $\frac{1}{2}$ in. Bought, 10*l.* 10*s.* the pair.

Above is Samson slaying the lion, beneath which are cherubs' heads; next, David playing the harp, and Samson carrying the gates of Gaza; then, the crucified Saviour between his Mother and Mary Magdalene; beneath are Adam and Eve plucking the forbidden fruit. The arched base, or foot, bears a seated lion in high relief, a mask, dolphins, and the date.

These appear to be casts of questionable origin, probably moulded from pieces of old English or Flemish wood carving, and fixed upon a foot fashioned for the purpose. The model may have been of the date 1549, but not so the castings.

ITALIAN.

8431, 8431a. '63.

FIRE Dogs. A pair. Bronze. The pedestals of open *Italian*. strap or cartouche work, with figures of satyrs, cupids, &c.; respectively supporting statuettes of Venus and Adonis. North Italian or Venetian. About 1570. H. of each, 3 ft., W. 9 $\frac{3}{4}$ in. Bought (Soulages Collection), 300*l.*

The lower portion of spreading strapwork centred by a terminal figure of a Satyr; on the next stage two nude boys are seated, supporting a shield bearing the double-headed and crowned eagle, on the breast of which is an ill-defined escutcheon. These may be intended for the arms of Barberigo, of Zuffegnan, or of Di Carpi. A triangular pedestal rises above, on which are placed a figure of Venus holding a mirror, with Cupid at her side, on one; and of Adonis with his dog upon the other; the spear is wanting from his left hand.

Few finer can be seen than these, which appear, like most of their class, to be of Northern Italian rather than of Florentine origin. (Catalogue of Reproductions in Metal, No. '57. 28.) (*See* Plate XVIII.)

3011, 3012. '57.

Italian.

FIRE Dogs. A pair. Bronze. Ornamented with festoons, masks, terminal figures, &c., and surmounted by statuettes of Neptune and Venus; inscribed at the back, "Joseph Di Levi in Verona mi fecet." North Italian. Second half of 16th century. H. 3 ft. 6 in., W. 2 ft. Bought, 151%.

The composition is arranged in four stages; on either side of the base are two griffins, between which is a shield; on them rest three terminal figures borne by hippocampi, and surrounding a triangular socle enriched with festoons, masks, &c., which is again surmounted by an oviform vase bearing on its sides three female termini; above this, three sphinxes surround what forms the base to statuettes respectively of Neptune and Venus.

These are boldly, but not finely modelled, rich in ornament almost to overloading, yet somewhat weak in the base. They are important from their size, and the signature of their maker, but very inferior in beauty of design or execution to those numbered 8431 and 8431a.

8432, 8432a. '63.

FIRE Dogs. A pair. Bronze. At the base a large mask between iron strapwork scrolls, above which are cupids surrounding a triangular plinth, which supports a vase, surmounted by a statuette of Cupid. Italian. About 1560. H. of each, 3 ft., W. $17\frac{1}{2}$ in. Bought (Soulages Collection), 100%.

These are stated to have been brought originally from a palace of the Counts Brancaloni.

423, 423a. '69.

FIRE Dogs. A pair. Iron. Framing of strapwork enriched with masks, satyrs, bulls' heads, and other figures in relief, of bronze, and surmounted by statuettes of Mars and Bellona. Italian. 16th or 17th century. H. 2 ft. $11\frac{3}{8}$ in., W. at foot, 18 in. Bought, 60%.

Probably a composition of fragments, and much repaired.

3553. '56.

FIRE Dogs. A pair. Bronze, parcel gilded. A scroll *Italian.*
work base with central lion's mask; the upper part surmounted by a female sphinx, in bronze, reclining on a gilded bank with fruits and flowers. Italian (Venetian). About 1720. H. 1 ft. 1 in., W. 8 in. Bought, 5*l*.

FIRE GUARD.

ENGLISH.

3038. '56.

FIRE Guard or "Couvre Feu." Brass. Half-dome *English.*
shaped, with square handle and embossed with bordering of guilloche mouldings, oak leafage, acorns, &c., and engraved with two groups of St. George and the Dragon. Probably English or Flemish, made for the English market. Late 16th century. H. 18 in., W. 14 in. Bought, 12*l*.

This is the Curfew alluded to by Shakespeare, and by Gray in the "Elegy." The 8 o'clock bell "tolls the knell of parting day," and warned all citizens that their fires be extinguished by the *couvre-feu* or curfew.

FIRE PANS OR BRAZIERS.

ITALIAN.

151. '69.

FIRE Pan, Stand for hot ashes, or "Braciére." Copper, *Italian.*
beaten; with scroll work and masks, and perforated.

Italian. In front an armorial shield, surmounted by a bishop's hat. (The cover is wanting.) *Italian.* 16th century. H. $4\frac{5}{8}$ in., diam. of base, $7\frac{1}{4}$ in. Bought, 2*l.* 10*s.*

The shield bears on a chief paly (?) three fleurs-de-lys; a bend between two dogs courant bendwise.

132, 132*a.* '64.

FIRE Pan, "Braciére," or "Calderaio." Copper, repouffé. Oval, standing on four lions' paws; lateral swing handles fall from lions' heads. A tray, for ashes, with two handles fits within. *Italian.* 16th or early 17th century. H. 12 in., L. $25\frac{1}{2}$ in., W. $19\frac{1}{4}$ in. Bought, 12*l.*

The sides and neck are enriched with foliated scroll work, fanciful masks, and shaped panels; at the bottom, inside, is an armorial shield.

This utensil probably served a double purpose; with the tray as a brazier in the winter's cold; without it as a cooler for wine in the summer's heat. The shield bears what may be intended for the Biscia of the Visconti, or a crowned dolphin.

7845.' 61.

COVER of a Fire Pan or Brazier. Copper, repouffé. Bell-shaped, ornamented with perforated scroll foliage, festoons, &c., between masks of satyrs. North *Italian.* 16th or early 17th century. H. 12 in., diam. $14\frac{1}{2}$ in. Bought, 3*l.*

The lower portion is a restoration of recent date.

7867. '61.

FIRE Pan or Brazier. In beaten copper, with curled strap-work handles and resting on lions' feet. The body gadrooned, the neck with chain, corded, and bead mouldings; scroll handles. North *Italian.* 17th century. H. $9\frac{1}{2}$ in., W. 23 in. by $18\frac{3}{4}$ in. Bought, 2*l.*

This is of good form.

76. '64.

COVER of a Fire Pan. Brass. Ornamented with openwork, and an engraved design of a vase of flowers. *Italian.*
Italian. 17th century. Diam. $11\frac{3}{4}$ in. Bought, 1/.

555. '69.

FIRE Pan, or Stand for hot ashes, on pedestal. Copper.
With hammered ornament of gadroons on the vase, and imbricated scales on the pedestal. *Italian.* 17th century (?).
H. 2 ft. 1 in., diam. of lip, $14\frac{1}{2}$ in. Bought, 12/.

Coarsely worked with the hammer, bad in form, and only remarkable for ugliness.

The pedestal seems to have been made up of odd fragments adapted and soldered together; it is possible that the lower part and the upper vase may have originally belonged to each other and that it was subsequently raised by an awkward addition of the intervening portion.

74. '64.

FIRE Pan or Brazier. Bronze, tazza-vase shaped. Repoussé, or beaten in gadroon ornament, with openwork, and swinging handles of sheet bronze. *Italian.* 17th century.
Diam. $8\frac{1}{2}$ in. Bought, 2/.

2391. '55.

FIRE Pan or Brazier. In cast and chiselled bronze, octagonal. Ornamented with scroll openwork and angle pieces, supported on a stand or stem with tripod feet. *Italian.*
About 1700. H. 2 ft. 8 in., diam. 1 ft. $10\frac{1}{2}$ in. Bought (Bernal Collection), 33/.

FIRE POT OR SCALDINO.

ITALIAN.

7786. '63.

Italian. FIRE Pot or "Scaldino." In beaten copper, on three foliated lions' claw feet; with handles and a domed cover, surmounted by a pine cone and pierced with holes. The surface is enriched with leafage, grotesque masks, &c. North Italian. 16th century. H. $8\frac{3}{4}$ in., diam. 8 in. Bought, 5*l.* 17*s.* 6*d.*

7851. '61.

FIRE Pot or "Scaldino." Copper; bowl-shaped, with acanthus and other foliage, gadroons, &c., in beaten work; the cover perforated. Italian. 16th century. H. 9 in., diam. 11 in. Bought, 2*l.* 8*s.*

5866. '59.

FIRE Pot and Cover (Scaldino). Embossed brass. The cover perforated and surmounted by raised bars; a loop handle. The ornamentation is in the style of the early half of the 18th century. Italian. H. $11\frac{1}{2}$ in., diam. $7\frac{1}{2}$ in. Bought, 1*l.* 12*s.*

FLAGSTAFF HEAD.

ENGLISH.

855. '64.

English. FLAGSTAFF Head. Openwork, of gilt brass. English. 18th century. L. $6\frac{1}{8}$ in. Given by the Rev. R. Brooke.

FLASK.

ITALIAN.

642. '65.

FLASK or Scent Bottle. With screw stopper, copper gilt. *Italian.*
Italian (?). 14th or 15th century. L. $4\frac{3}{4}$ in. Bought
(Soulages Collection), 17.

FOUNTAIN.

FLEMISH.

618. '65.

FOUNTAIN, or Cistern, for suspension. Cast brass *Flemish.*
(latten). In form, a castle or cluster of turrets on a
bracket, in front of which a half figure holds a shield of arms.
At the angles of the square central tower are places for two
statuettes, now wanting. Flemish or German. 15th century.
H. $16\frac{3}{4}$ in., W. 10 in. Bought (Soulages Collection), 157.

This is an unusually fine example of the ornamental cistern or
fountain for holding water for drinking, and which was attached to the
wall of the dining parlour. They are frequently seen represented in
paintings of the early Flemish and German masters. It represents a
castle of German architecture with square central tower, the high pitched
roof of which forms the lid, and to which three circular "*tourelles*"
are appended; beneath is a sustaining bracket of very elegant design,
with rich Gothic mouldings, lions' heads, and a half figure holding a
shield which is charged with two fleurs-de-lys separated by a line of
impalement. The conical roofs and battlemented walls group admirably,
and the whole design is remarkably harmonious and worthy of study.
Two small gilded figures, probably replacing the original, had been
attached at the canted angles of the square central tower, but, being of
more recent date and incongruous, have been removed. (Cat. Reproductions in Metal, No. '57. 25.)

FOUNTAIN SPOUT.

FRENCH.

530. '69.

French. FOUNTAIN Spout or Jet. Bronze. Tubular, springing from acanthus leafage, and terminating in a dragon's head. French. End of the 16th or early 17th century. L. 15 in. Bought, 4*l*.

ITALIAN.

7391. '60.

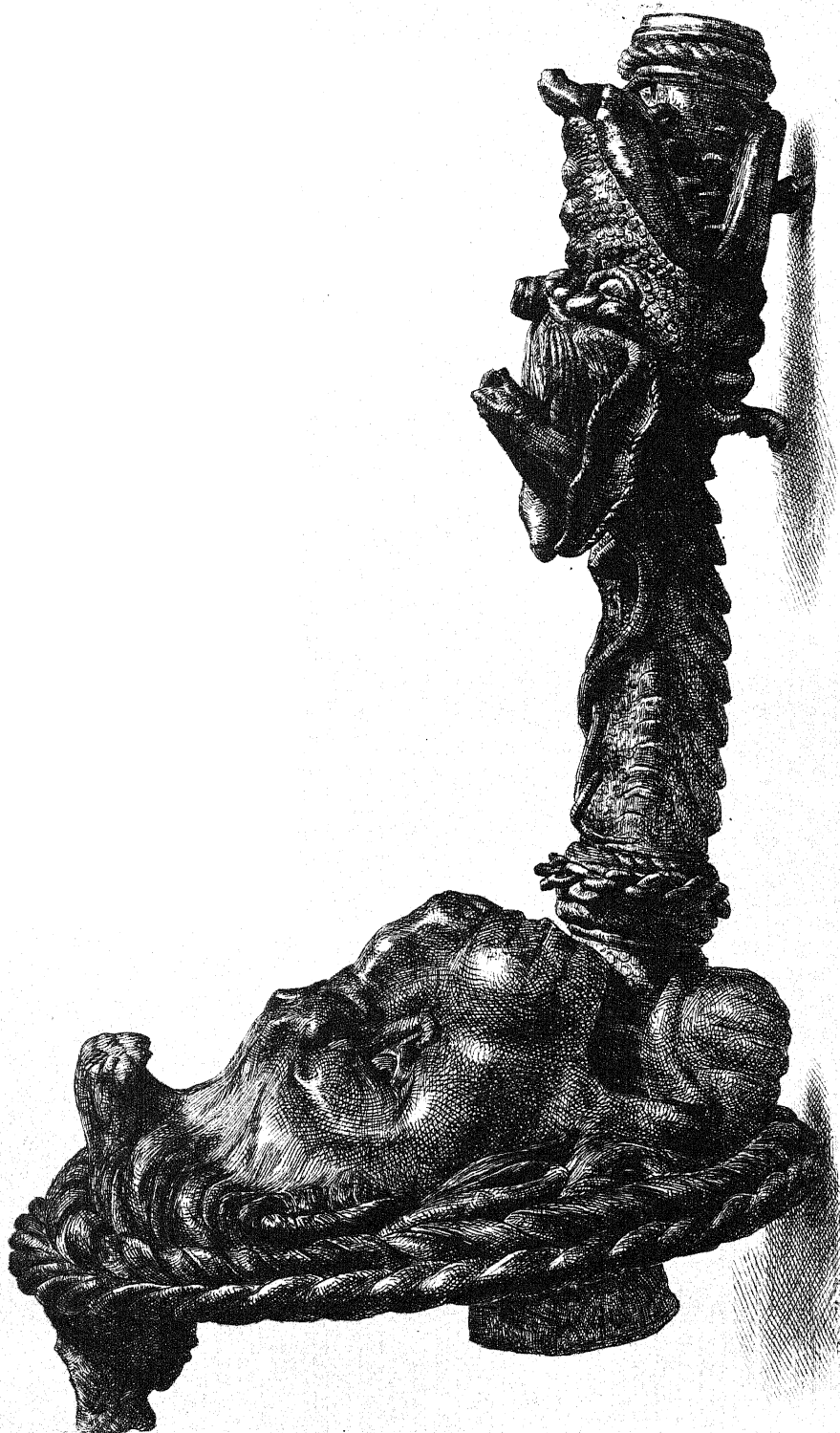
Italian. FOUNTAIN Spout or Jet; in bronze, cast "à la cire perdue." A lion's head mask, surrounded by twisted ribbon and cord border, from the mouth of which projects a tubular spout formed as the neck and head of a dragon, on which two lizards are fighting. Formerly in the ducal palace at Lucca. Early 16th century. L. 18 in., diam. 13½ in. Bought, 80*l*.

This is a work of very high merit. (*See Etching.*)

88. '66.

FOUNTAIN Spout or Jet. Bronze. The head of a triton or marine deity. Italian. 16th century. H. 11½ in., W. 11 in. Bought, 25*l*.

With dripping beard, lateral foliation, and scrolls above where it has been broken away from other portions of a grand design. It is admirably modelled.



FRAGMENTS.

ANTIQUE.

4224. '57.

FRAGMENT. Bronze. Ornamented with a lion's head, *Antique.* or that of a chimera, having a pointed beard and mane, goats' ears and horns. Probably a portion of the armour from a colossal statue. Ancient Etruscan or Greek. 5 in. by $2\frac{3}{4}$ in. Bought, 2*l.* 13*s.* 4*d.*

4225. '57.

FRAGMENT. Bronze. Ornamented with a chimera or lion's mask, having the beard and mane pointed, goats' ears and horns. Probably a portion of a colossal statue. Ancient Etruscan or Greek. $5\frac{1}{2}$ in. by $2\frac{1}{2}$ in. Bought, 2*l.* 13*s.* 4*d.*

4226. '57.

FRAGMENT. Bronze. Enriched with a mask of the Indian Bacchus, with pointed beard and rams' horns, surmounted by an acanthus ornament. Ancient Etruscan or Greek. 5 in. by 3 in. Bought, 2*l.* 13*s.* 4*d.*

Of fine modelling and finish; these are fragments of some noble statue.

4488. '58.

FRAGMENT of Ornamental Edging. Bronze. Palmette or Anthemion. Portion of an architectural enrichment. Antique Greek or Roman. H. $7\frac{7}{8}$ in., W. $4\frac{3}{4}$ in. Bought, 1*l.* 16*s.*

4489. '55.

Antique. **L**ETTER P. Bronze, formerly gilt. Antique Roman. From a monumental inscription. H. $4\frac{1}{4}$ in. Bought, 8s.

1564. '55.

FRAGMENT. Bronze. Two crescents filled in with tracery and scrolls are united by a central ring without opening. Antique Gallo-Roman (?). $2\frac{5}{8}$ in. by $\frac{1}{2}$ in. Bought, 4s. 4d.

Of doubtful use and origin, but possibly a fastening to a garment.

ITALIAN.

7461. '61.

Italian. **F**RAGMENT. Bronze. Of quadrant form, with foliated ornament in relief, and engraved with degrees, a table, &c.; apparently a portion of an astrolabe or other instrument. Italian. 15th century. 5 in. by $3\frac{3}{4}$ in. Bought, 4s.

FRAMES.

FRENCH.

2028. '55.

French. **F**RAME for a miniature. Bronze, gilt and chased. French. Latter end of 17th century or about 1700. H. 9 in., W. $5\frac{3}{8}$ in. Bought (Bernal Collection), 15l. 15s.

This very elegant frame is surmounted by a basket of flowers supported by strap and scroll work with festoons of leafage and a fleur-de-lys; on either side are terminal figures, and beneath, a label with the words, "Pour la plus Belle" cast in relief.

141. '65.

FRAME. Copper gilt, in beaten work. Shell and scroll *French.*
 patterns with leafage in the style of Louis XIV.
 French (?). 18th century. H. 10 in., W. $7\frac{1}{4}$ in. Bought, 3*l*.
 A bold but rather heavy design.

ITALIAN.

7444. '60.

FRAME. Metal, parcel-gilt, elliptic ; with allegorical *Italian.*
 figures, angels holding the Sta. Veronica napkin, &c.
 Italian. About 1580. H. $8\frac{1}{2}$ in., W. 6 in. Given by Sir
 James Hudson, K.C.B.

A central oval, surrounded by cherubs' heads is contained within a shaped border of strapwork ; above, two angels support the Veronica, and below are two reclining male figures ; cherubs' heads and flowers in the angles ; all the figures are in relief. It is silvered and parcel gilt ; a rich design and of fine workmanship.

7877. '61.

FRAME. Copper gilt, repoussé or beaten work. Italian.
 17th century. H. $11\frac{3}{4}$ in., W. $9\frac{1}{2}$ in. Bought, 1*l*.

Richly decorated in relief with falls of flowers and fruit sustained by cupids ; rams' heads are in the lower angles and a cherub's above and below.

2087. '55.

FRAME for a Miniature. Gilt copper, repoussé or beaten work. Italian or French (?). First quarter of 18th century. H. $9\frac{1}{4}$ in., W. $4\frac{3}{4}$ in. Bought (Bernal Collection), 2*l*.

An architectural façade, supported by cupids, sustains a crown on the top ; beneath is engraved, "Maria . Clementina . M . Britan . Franc . et Hibern Regina ;" by which we learn that this frame was made to contain a contemporary portrait of Clementina Sobieski, the wife of the Old Pretender.

GIRDLE ORNAMENT.

GERMAN.

2304. '55.

German. **G**IRDLE Ornament. A pendant of gilt metal, richly ornamented with pierced tracery, sheaf ornaments, a cupid, scrolls, &c. German. 16th century. L. $4\frac{1}{4}$ in., W. 1 in. Bought (Bernal Collection), 5*l.* 5*s.*

GRATINGS.

ITALIAN.

5805. '60.

Italian. **G**RATING. Copper gilt; with openwork and punched ornament; perhaps the door of a ciborium or tabernacle. Italian (Venetian). 15th century. 2 ft. by 1 ft. $8\frac{1}{4}$ in. Bought, 1*l.*

The pattern is of Gothic character, a diaper of four-pointed stars or lozenges, with cusped sides and central quatrefoil piercings, united to each other by the points, and leaving oval open spaces between them. It is very elegant.

5806. '60.

GRATING. Copper gilt; with hinges and bolt; scrolls and foliage springing from a central star; perhaps the door of a ciborium or tabernacle. Italian (Venetian). 16th century. $16\frac{1}{2}$ in. by $14\frac{3}{4}$ in. Bought, 1*l.*

HAMMER HEAD.

ITALIAN.

136. '65.

HAMMER Head. Bronze. In form a dragon's head, *Italian.* with projection from the mouth; a collar of acanthus foliage encircles the neck; medallions on either side bearing a half figure of a horse, and on the top a cherub's mask; above the claw is a shield of arms surmounted by a bishop's hat. Italian. Early 16th century. $2\frac{3}{8}$ in. by $6\frac{1}{4}$ in. Bought, 8/.

The shield is impaled; on the right side, in chief dexter a cross of Jerusalem, sinister, a lion rampant and crowned; in base two similar lions; the left side is divided per pale, but the metals or tinctures are not indicated. According to Ciacconi (pp. 878, 1097, and 1127) these are the arms of the Corneli family. One Franciscus Cornelius Venetus, Episcopus Brixienfis, is recorded.

This was probably made for ceremonial use, perhaps on the occasion of breaking through the *Porta Santa* on the Christmas Eve of the year of Jubilee. The hammer now used by the Pope is made of silver, but this was for a Cardinal's or Bishop's use, and made, therefore, of a baser metal. A hammer, said to have been designed by Michel Angelo for Pope Julius III. on the occasion of the Jubilee of 1550, is preserved in the Bavarian National Museum at Munich. A cast of it is in the South Kensington Museum.

HANDLES.

ANTIQUE.

1348. '55.

HANDLE of a Vase. Bronze. Looped and with extending arms springing from a palmette ornament. *Antique.* Ancient Roman. $7\frac{3}{8}$ in. by $5\frac{1}{4}$ in. Bought, 10d.

1349. '55.

Antique. **H**ANDLE of a Vase. Bronze. Goats above, palmette beneath. Ancient Greek or Etruscan. 7 in. by $5\frac{1}{4}$ in. Bought, 10*l*.

1350. '55.

HANDLE of a Vase. Bronze. Snakes above, palmette beneath. Ancient Greek or Etruscan. $6\frac{3}{4}$ in. by 4 in. Bought, 10*l*.

1351. '55.

HANDLE of a Vase. Bronze. Of squared loop form. Ancient Etruscan or Roman. $4\frac{7}{8}$ in. by 3 in. Bought, 10*l*.

1352. '55.

HANDLE of a Vase. Bronze. The swing handles attached to the rim of the vase by a shield of palmette form. Ancient Greek. 11 in. by 6 in. Bought, 10*l*.

1353. '55.

HANDLE of a Cover or Vase. Bronze. Plain looped bands of metal with button centre. Ancient Etruscan or Roman. 8 in. by $1\frac{3}{4}$ in. Bought, 10*l*.

3330. '56.

HANDLE of a Vase. Bronze. Terminating in a child's full-faced mask, with silver eyes. Ancient Greek or Etruscan. L. $5\frac{1}{2}$ in. Bought, 12*s*. 6*d*.

3331. '56.

HANDLE (fragment) of a Vase. Bronze. A female *Antique*.
tragic mask with long tresses. Ancient Greek. $3\frac{1}{4}$ in.
by $1\frac{3}{4}$ in. Bought, 12s. 6d.

A fine model.

3332. '56.

HANDLE of a Cista or Vase. Bronze. Formed as a
nude male figure bent backwards, and resting on the
hands and feet. Ancient Etruscan. $3\frac{1}{2}$ in. by $1\frac{1}{2}$ in. Bought,
12s. 6d.

3333. '56.

HANDLE of a Vase. Bronze. In form of a goat's
head. Ancient Greek or Etruscan. $2\frac{3}{4}$ in. by $1\frac{3}{8}$ in.
Bought, 12s. 6d.

3334. '56.

HANDLE of a Patera (fragment). Bronze. The end
ornament in form of the head and shoulders of a
greyhound. Ancient Greek or Etruscan. $2\frac{5}{8}$ in. by $1\frac{1}{4}$ in.
Bought, 12s. 6d.

3335. '56.

HANDLE or spout of a Patera (fragment). Bronze.
In form of a lion's head. Ancient Etruscan. H. 2 in.,
diam. $1\frac{1}{4}$ in. Bought, 12s. 6d.

3336. '56.

HANDLE of a Vase (fragment). Bronze. In form of
a clawed foot, with Greek honeyfuckle ornament.
Ancient Greek or Etruscan. 2 in. by $1\frac{1}{4}$ in. Bought, 12s. 6d.

4091. '57.

Antique. **H**ANDLE of a Lamp. Bronze, a fragment. Formed as a palmette, or Greek honeyfuckle ornament, beneath which is a ring for the finger. Ancient Greek or Roman. $4\frac{3}{4}$ in. by $3\frac{1}{4}$ in. Bought, 8s.

2758. '55.

HANDLE of a Mirror or Patera. Bronze. With transverse turned mouldings and longitudinal flutings. Ancient Greek or Roman. L. $4\frac{1}{2}$ in. Bought, 6s.

2757. '55.

HANDLE. Bronze, chiselled. In form of a ram's head; terminal ornament, to the handle of a patera or other object. Ancient Greek or Roman. 2 in. by 2 in. Bought, 10s.

515. '54.

HANDLE of a Vase. Bronze. Foliated and terminating in a female mask. Ancient Greek or Etruscan. L. $5\frac{1}{4}$ in. Bought, 12s.

517. '54.

HANDLE of a Vase or Situla. Bronze. Attachment for a swing handle, with a head of Medusa. Ancient Greco-Roman. $3\frac{3}{8}$ in. by $2\frac{1}{2}$ in. Bought, 1l. 5s.

302. '54.

HANDLE of a Patera or Strainer. Bronze. Formed as a symmetrically disposed nude figure, with hands

upraised to sustain a modified honeyfuckle or palmette ornament; the feet rest upon another. *Ancient Greek or Etruscan.*
 $8\frac{3}{4}$ in. by $4\frac{3}{8}$ in. Bought, 2*l.* 14*s.*

899. '55.

HANDLE of a Vase or Ewer. Bronze. The upper spreading extremities terminating in two rams' heads, the lower one with honeyfuckle or palmette ornament. *Ancient Greek or Etruscan.* $5\frac{3}{4}$ in. by $3\frac{3}{4}$ in. Bought, 12*s.*

4548. '58.

MASK. Bronze. A fragment, forming the spout and attachment for the double swing handle of a fitula. *Ancient Greek.* $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. Bought, 7*s.* 6*d.*

No. 4549 is the other attachment from the same fitula.

4549. '58.

MASK. Bronze. A fragment forming attachment for the handle of a fitula. *Ancient Greek.* $2\frac{1}{4}$ in. by $1\frac{5}{8}$ in. Bought, 7*s.* 6*d.*

3343. '56.

HANDLE of a Hydria or Water Vase. Bronze, fluted. With palmette scrolls upon the shield. *Ancient Greek or Greco-Roman.* L. $6\frac{1}{4}$ in. Bought (Rogers Collection), 19*s.*

3344. '56.

HANDLES, from the sides of the same Hydria as No. 3343, (a pair). Bronze, fluted. Loop-shaped, swelling to the centre and spreading to the attachment at the ends. *Ancient Greek or Etruscan.* $3\frac{3}{8}$ in. by 2 in. Bought (Rogers Collection), 5*s.*

358. '54.

Antique. **T**HE double fwing Handles of a Situla or Water Bucket, with the attaching loops formed as Bacchic masks, one of which has served as a spout to the vessel. Ancient Greco-Roman. 10 in. by 6 in. Bought, 1*l.* 10*s.*

363. '54.

HANDLE of a Vessel. Bronze. A loop terminating in heart-shaped leaf ends. Ancient Greek or Etruscan. 6 in. by 1½ in. Bought, 2*s.* 6*d.*

364. '54.

HANDLE of a Vase. Bronze. A loop fwinging from a cylinder terminating in horses' heads. Ancient Greek or Etruscan. 4½ in. by 4 in. Bought, 2*s.* 6*d.*

518. '54.

HANDLE. Bronze. A loop, with beaded edges, springing from a Gorgon's mask. Ancient Etruscan. 3⅝ in. by 3¾ in. Bought, 1*l.* 10*s.*

In a finely preserved state.

511. '54.

HANDLE of a Vase. Bronze. Terminating above in two sitting lions and a lion's mask, below in palmette ornament. Ancient Etruscan. 5¾ in. by 4¼ in. Bought, 15*s.*

512. '54.

HANDLE of a Vase. Bronze. Terminated by a ram's head above; the lower end by a rilievo of a man

and a bull (Theseus and the Minotaur?). Ancient Greek or *Antique*. Etruscan. 7 in. by 3 in. Bought, 6s.

513. '54.

HANDLE of a Vase. Bronze. Of loop form, with central knob springing from a palmette. Ancient Etruscan or Greco-Roman. 4 in. by $3\frac{3}{4}$ in. Bought, 9s.

514. '54.

HANDLE of a Vase. Bronze. Fluted and terminated by a palmette ornament. Ancient Etruscan or Greco-Roman. $4\frac{1}{2}$ in. by 3 in. Bought, 5s.

ITALIAN.

253. '64.

HANDLE or Door Ring. Bronze. A lion's head, *Italian*. from the mouth of which a circular channelled ring is suspended. North Italian. 15th century. Diam. of ring, $4\frac{3}{4}$ in. Bought, 4l.

Simple and stern, but admirable for proportion and character. These rings sometimes served as knockers.

5751. '59.

MASK, probably the handle of a Drawer. Bronze. Italian (Florentine). Early 16th century. $2\frac{1}{8}$ in. by $2\frac{1}{8}$ in. Bought (Soulages Collection), 1l.

A good model carefully executed.

6894. '60.

Italian.

DOOR Handle. Bronze. Stirrup shaped. Two grotesque dolphins suspended by the tail, a fluted and knobbed bar between. Italian. 16th century. $7\frac{1}{4}$ in. by 6 in. Bought, 18s. 4d.

A quaint composition.

894. '44.

HANDLE, fwinging. Bronze. A cherub's head between two female terminals. Italian. 16th century. $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in. Bought.

7400. '60.

HANDLE. Bronze. For turning the latch of a door. In form of the Medici *diamante-in-punta* ring. Italian (Florentine). About 1500. 8 in. by 4 in. Bought, 1l. 12s.

A fine bold model.

590. '65.

HANDLE (?). Bronze. Figure of a firen; probably a handle or decorative mounting to a piece of furniture. Italian. 16th century. H. $4\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Bought (Soulagès Collection), 2l.

Very excellent in the modelling and adaptation of the limbs.

597. '65.

HANDLE to a fire utensil. Bronze. A terminal figure of a boy. Italian. 16th century. H. 7 in., W. 2 in. Bought (Soulagès Collection), 1l.

Companion to No. 600.

598. '65.

HANDLE to a fire utensil. Bronze. A terminal figure. *Italian.*
Italian. 16th century. H. 7 in., W. $2\frac{1}{2}$ in. Bought
(Soulages Collection), 1*l*.

599. '65.

HANDLE to a fire utensil. Bronze. A youthful terminal figure. *Italian.* 16th century. H. $8\frac{1}{4}$ in., W. $2\frac{1}{2}$ in. Bought (Soulages Collection), 1*l*.

600. '65.

HANDLE to a fire utensil. Bronze. A terminal figure of a boy. *Italian.* 16th century. H. $7\frac{1}{4}$ in., W. $1\frac{7}{8}$ in. Bought (Soulages Collection), 1*l*.

Companion to No. 597.

Modelled with artistic feeling and knowledge, these are characteristic of the ornamental spirit of the period, the middle of the 16th century.

4703. '59.

HANDLE of an Ewer or Vase. Bronze. In form a winged female figure holding flowers, and terminating in leaf work. *Italian.* 16th century. $4\frac{1}{4}$ in. by $2\frac{1}{4}$ in. Bought (Museum of the Collegio Romano).

588. '65.

HANDLE of a Tap. Bronze. Representing a grotesque dragon or chimæra in the round. *Italian.* 16th century. 6 in. by $5\frac{1}{8}$ in. Bought (Soulages Collection), 2*l*.

4856. '58.

Italian. **D**OOR Handle (?). Bronze. A winged Cupid, supported on scroll work, with palmette above, and flower ornament below. Florentine. Late 16th century. L. 11 in. Bought, 14/.

This is a very elegant model, good also for adaptation as a knocker. It seems to have been fastened by dovetailed projecting pieces, perhaps for attachment to stone. A portion is broken from above, and it is possible that a branch may have spread forwards sustaining a candle sconce, and that it is in fact the lower portion of a wall candlestick or torch-bearer. The loop is, moreover, awkwardly contrived for use as a handle.

5733. '59.

DOOR Handle or Knob. Bronze. In form of a grotesque projecting head of a satyr. Italian. 16th century. $6\frac{3}{8}$ in. by 4 in. Bought (Soulages Collection), 1/.

5734. '59.

DOOR Handle or Knob. Bronze. In form of a grotesque projecting head of a satyr. Italian. 16th century. $6\frac{5}{8}$ in. by $5\frac{1}{2}$ in. Bought (Soulages Collection), 1/.

This pairs with No. 5733.

5735 to 5742. '59.

HANDLES for Doors or Drawers (eight). Bronze. In form the bust or projecting head of a child or youthful person. Italian (Florentine). Late 16th century. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought (Soulages Collection), 10s. each.

Somewhat careless in design and execution.

5743 to 5745. '59.

HANDLES for Doors or Drawers (three). Bronze gilt. *Italian.*
Formed as a bust of a boy emerging from acanthus leafage, and holding a book. Italian (Florentine). 16th century. $3\frac{1}{4}$ in. by $1\frac{3}{4}$ in. Bought (Soulages Collection), 13s. 4d. each.

8876. '61.

DRAWER Handle. Bronze. Formed as a finger ring, the *diamante-in-punta*, hanging from a mask escutcheon. Italian. 16th century. $4\frac{1}{4}$ in. by $2\frac{1}{4}$ in. Bought, 1l.

8876b, 8876c. '61.

DRAWER Handles; a pair. Bronze. With a lion's mask as escutcheon; a finger ring with pointed stone hanging from the mouth. Italian. 16th century. $2\frac{1}{2}$ in. by $1\frac{3}{8}$ in. Bought, 10s. each.

8876d, 8876e. '61.

DRAWER Handles; a pair. Bronze. With a comic mask as escutcheon, from the mouth of which is suspended a finger ring set with a pointed stone. Italian. 16th century. $2\frac{1}{4}$ in. by $1\frac{1}{8}$ in. Bought, 10s. each.

They are modelled after the ring set with the *diamante-in-punta*, the emblem of the Medici; *see also* Nos. 7400, 8876, &c.

The designs of these, as of many other of the *Renaissance* handles, are very excellent and worthy of consideration and adaptation.

8876a, 8876f. '61.

DRAWER Handles; a pair. Bronze. With a lion's mask as escutcheon, from the mouth of which hang

Italian. two dolphins uniting in a shell. *Italian.* 16th century. 3 in. by $1\frac{7}{8}$ in. Bought, 15s. each.

8876g. '61.

DRAWER Handle. Bronze. With a mask as escutcheon, from which hangs a ring formed of scroll work. *Italian.* 16th century. $2\frac{3}{4}$ in. by $1\frac{1}{2}$ in. Bought, 10s.

8870, 8870a. '61.

DRAWER Handles; a pair. Bronze. The escutcheon in form of a mask; the swing handle of scrolls uniting in a winged mask. *Italian.* 16th century. $6\frac{3}{4}$ in. by $4\frac{3}{8}$ in. Bought, 1l. 5s. each.

8871, 8871a. '61.

DRAWER Handles; a pair. Bronze. The escutcheon in form of a mask; the hanging ring as scroll volutes uniting in a female mask. *Italian.* 16th century. $5\frac{3}{4}$ in. by $3\frac{1}{4}$ in. Bought, 1l. each.

8872, 8872a. '61.

DRAWER Handles; a pair. Bronze. A horned mask escutcheon, from the mouth of which hangs a ring of scroll work centred by a fleur-de-lis. *Italian.* 16th century. $4\frac{3}{8}$ in. by $2\frac{7}{8}$ in. Bought, 1l. each.

8873, 8873a. '61.

COMIC Masks; a pair. Bronze. The escutcheons of drawer handles. *Italian.* 16th century. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 15s. each.

8874. '61.

MASK, foliated. Bronze. The escutcheon of a drawer handle. Italian. 16th century. $3\frac{1}{2}$ in. by $2\frac{5}{8}$ in. Bought, 15s.

8875. '61.

SWING Handle for a Drawer. Bronze. Two lions, face to face, running towards each other among foliation, scrolls, &c. Italian. 16th century. $3\frac{1}{2}$ in. by 2 in. Bought, 10s.

Of coarse workmanship.

7893. '61.

SWING Handle for a Drawer. Bronze. In form two foliated female figures, united by the wings above, and by a mask beneath. Italian. 17th century. H. $3\frac{1}{2}$ in., W. 3 in. Bought, 12s. 10d.

7857 to 7857e. '62.

DRAWER Handles; fix. Bronze gilt. A female mask between two dolphins; the escutcheon in the form of a human face. Italian. 17th century. $5\frac{1}{2}$ in. by $3\frac{3}{4}$ in. Bought, 8s. each.

The escutcheon is a grotesque mask, from the mouth of which two dolphins are suspended to form the ring, holding between their jaws a female face.

8869 to 8869e. '61.

DRAWER Handles; fix. Bronze. Formed as two young tritons holding a comic mask; their foliated

Italian. termination swinging from the escutcheon, also in form of a mask. Italian. 17th century. $5\frac{3}{4}$ in. by $4\frac{3}{4}$ in. Bought, 17s. 6d. each.

2802. '56.

HANDLE. Bronze. In form of a mermaid, with two tails, which she holds in her hands. Italian. Late 16th century. H. $4\frac{1}{2}$ in., W. 4 in. Bought, 2l.

Probably a down-pull bell handle.

621, 622. '65.

HANDLES of a Stopper to a Flask; two. Copper, beaten work, parcel gilt. Representing an eagle's head. Italian. 16th or 17th century. H. $4\frac{3}{4}$ in., W. 3 in. Bought (Soulages Collection), 10s. each.

5746. '59.

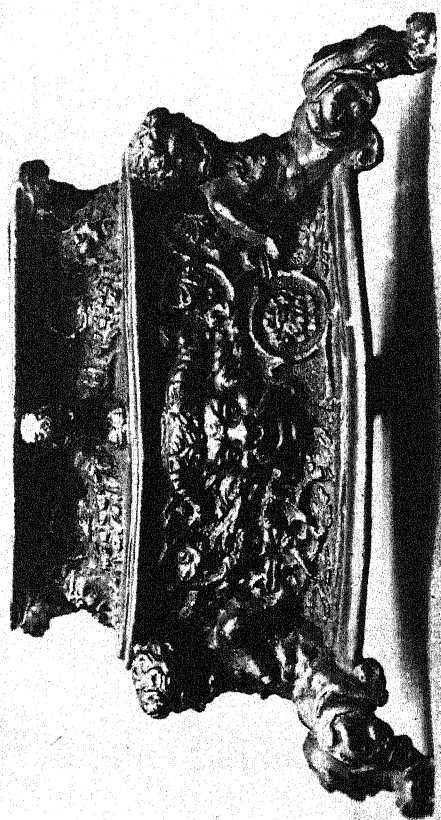
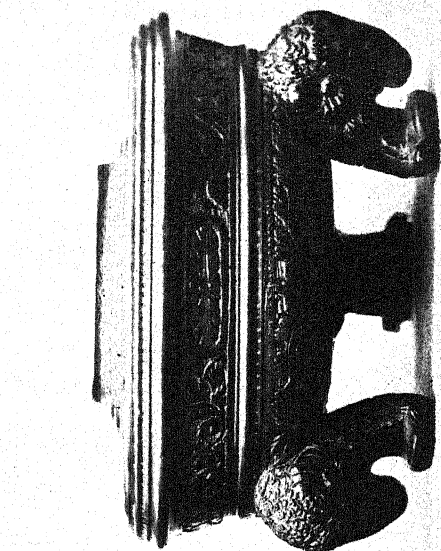
HANDLE, or decorative mounting of some article of furniture. Bronze. Half figure of a female, holding a vase. Italian. 16th or early 17th century. $4\frac{1}{4}$ in. by 4 in. Bought, (Soulages Collection), 2l.

7238, 7239. '60.

HANDLES for a Drawer; a pair. Bronze. A wreath-like oval ring hanging from the mouth of a foliated mask of Pan. Italian or French. 16th or 17th century. H. $7\frac{3}{8}$ in., W. 5 in. Bought, 6l. each.

5752. '59.

HANDLE of a Stiletto or Knife for a lady's *étui*. Gilt bronze. In the form of a crowned fyren, with double



tail ending in fleurs-de-lis held by her hands. Italian. 17th century. L. $1\frac{5}{8}$ in. Bought (Soulages Collection), 17. *Italian.*

The crest of the Mirabilis family of Milan is a figure in this guise ; it was, however, a fancy variously adopted, as with the handle, No. 2802. '56. A pair of candlesticks so formed are in the writer's possession, one of which bears the shield and initials of Agostino Chigi, the friend and patron of Raffaele. A small tortoise-shell and silver *étui*, the filetto and knife in which have similar handles, is also in the writer's collection.

7858. '62.

HILT of a Small Sword. Gilt bronze. Figures of satyrs, with goats in relief on the guard, cupids on the pommel, &c. Italian. 17th or 18th century. 6 in. by 4 in. Bought, 4*l*.

Of inferior style and execution.

INKSTANDS.

ITALIAN.

2089. '55.

INKSTAND. Bronze. Circular, enriched with masks, seated lions and foliated ornament in relief, supported on three feet formed as foliated terminals. Italian. Second half of 15th century. H. $3\frac{1}{4}$ in., diam. 6 in. Bought (Bernal Collection), 15*l*. 5*s*. *Italian.*

The design is admirable ; the graduation of the outlines and the judicious application and arrangement of the ornamentation, so well combined with the supporting terminal feet, are worthy of study. The modelling of the details has not been executed with great care.

In *motif* it is very similar, and the design was probably by the same hand as the inkstand from the Soulages Collection, No. 575. '65. It also has great affinity with the noble candlestick, No. 552. '65, so

Italian. much so indeed, that we can have little doubt it emanated from the same studio, if not absolutely modelled by the same artistic hands. The cover is unfortunately wanting. (*See* Plate XIX.)

575. '65.

I NKSTAND. Bronze. Ornamented with masks, garlands, &c. The cover, surmounted by a statuette of a Roman emperor, is apparently of later date and adaptation. Florentine. About 1470. H. $10\frac{3}{4}$ in., W. 6 in. Bought (Soulages Collection), 20*l*.

This fine inkstand is circular, in two stages, and supported on three mask feet rising into leafage and strapwork, between these are other horned masks; on the upper stage falls of flowers are separated in pairs by three strapwork scrolls. The whole is modelled with great skill, and more sharply executed than No. 2089. '55, which is probably by the same hand, as perhaps also the candlestick, No. 552. '65.

An engraving of this inkstand, with the cover, is given to illustrate such objects in Waring's "The Art Treasures of the United Kingdom," 1857.

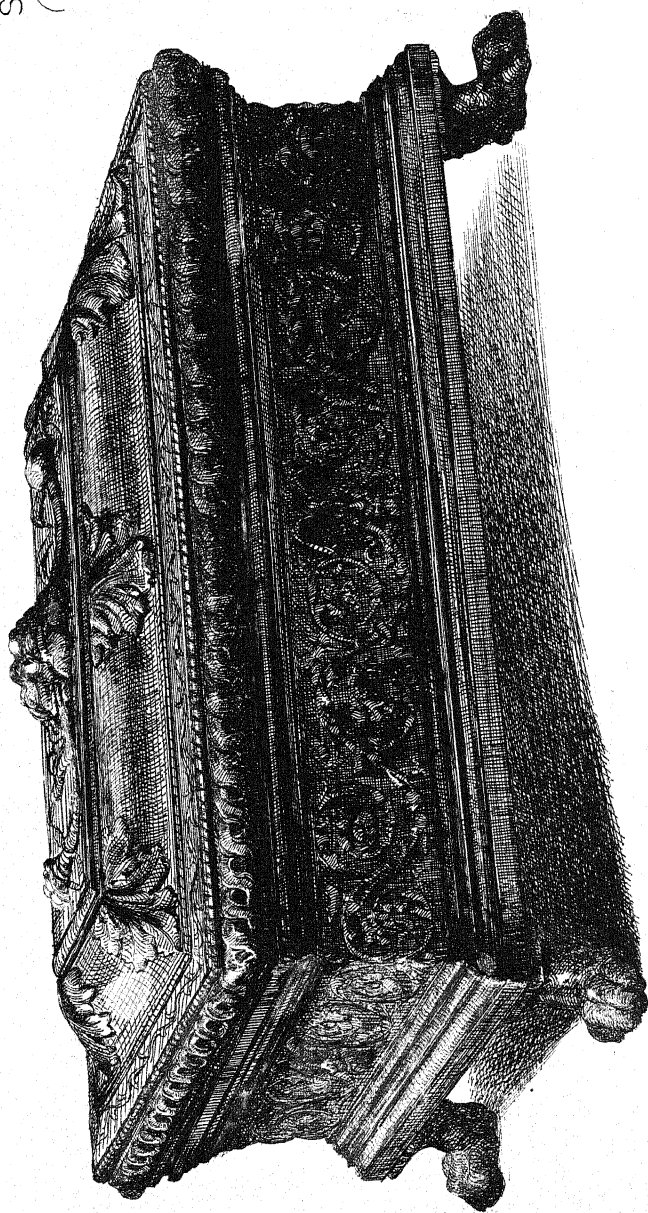
The cover and its surmounting figure, supposed to represent Hannibal counting the rings, have been applied to the inkstand without belonging to it; they are of later date, and the figure is a replica of that described as a statuette under No. 7151. '60. (*Cat. of Reproductions in Metal*, No. 57. '33.)

8867. '61.

I NKSTAND. Bronze. In part damascened with silver and chased with foliated renaissance ornament; supported on three rams' heads. Italian. First half of 16th century. H. $2\frac{1}{2}$ in., diam. $4\frac{1}{4}$ in. Bought, 4*l*.

A very elegant piece. A pan-shaped vase centre is supported on scrolls beneath rams' heads. The body, divided by turned mouldings, is chased with foliated ornamentation in shaped panels, some of which have been damascened with silver. The cover is wanting, but the central opening is encircled by a belt of foliage, with heads in medallions. This is evidently the careful work of an able goldsmith, and is a charming model. (*See* Plate XIX.)

 SKM
 (23)
 IV



INKSTAND IN BRONZE. ITALIAN WORK FIRST HALF 16TH CENT.
 L. 8 $\frac{1}{2}$ " W. 5" DIAM. 3 $\frac{3}{4}$ " SKM. (N^o 4613) W. F. RAYNALL fecit.

3624. '56.

INKSTAND. Bronze. In the form of a casket, supported *Italian.* on four claw feet. The cover decorated in relief with a Medusa's head encircled by a wreath, and flanked by two cupids holding ribbons. A honeysuckle border furrounds it. The sides are enriched with foliated ornaments, dolphins, &c. The design is in the manner of Donatello. Italian. Circa 1500. L. $8\frac{1}{2}$ in., W. $5\frac{1}{8}$ in. Bought, 5*l*.

An inferior and much restored example of a well-known model; the hinge, the feet, and internal divisions are modern.

4673. '58.

INKSTAND. Bronze. In form of a casket. The cover decorated in relief with acanthus leaves, a grotesque mask, whence issue cornucopiæ. The sides with foliated ornament springing from masks. It rests on four lions'-claw feet. The interior of the lid has leafage and a shield of arms bearing two lions' paws erased, in saltire. Italian. First half of 16th century. H. $3\frac{3}{4}$ in., L. $8\frac{5}{8}$ in., W. 5 in. Bought, 16*l*.

This is quite in its original state, without any restoration, and a good example of an uncommon model. The arms may be those of the family Rasponi, of Ravenna, in which the lion's paws are azure, erased gules, on a golden field. (*See Etching.*)

8983. '63.

POUNCE Box (from an inkstand). Bell metal. Shaped as a truncated cone. A belt of ornament in relief, rosettes alternating with armorial emblems, a lion, an eagle on a branch, and a plant in a vase, between simple and ogee mouldings. North Italian. Late 15th or early 16th century. H. $2\frac{1}{8}$ in., diam. of base, 3 in. Bought, 1*l*. 4*s*.

Seemingly the workmanship of a bell caster, who has used some of the moulds for reliefs with which he adorned his hand bells.

254. '64.

Italian.

INKSTAND. Bronze. A seated figure of a boy clad in a goat's skin, holding a tub in his arms and resting it on his lap. Italian. 16th century. H. $2\frac{5}{8}$ in., W. $1\frac{5}{8}$ in. Bought, 4*l*.

This is probably a reduced copy, carefully finished.

It is a charming little bronze. Other examples occur of larger size, which may have been cast from an antique original in terra-cotta. One such is in the writer's collection.

8982. '63.

INKSTAND. Circular, bronze. Supported on three lions, and ornamented with mouldings and a belt of rich foliated work in relief, with two masks and a plain space, which has probably been intended for a shield of arms. Italian. First half of 16th century. H. $3\frac{3}{4}$ in., diam. $5\frac{1}{4}$ in. Bought, 5*l*.

A good model.

6904. '60.

POUNCE Box (from an inkstand). Bronze. A figure of a frog supporting a murex shell. Italian (Florentine). 16th century. H. $2\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. by $3\frac{3}{8}$ in. Bought.

4702. '59.

INKSTAND (?). Bronze. In form of a grotesque elephant. Italian (Florentine). Late 16th century. H. $3\frac{7}{8}$ in., W. $5\frac{1}{2}$ in. by $2\frac{1}{4}$ in. Bought (Museum of the Collegio Romano).

The proboscis broken; some object has been attached to the saddle but is wanting.

566. '65.

PEN Holder (?). Bronze. Baluster shaped, enriched with *Italian.* acanthus foliage in relief, and resting on three open scrolls, the neck with a chain moulding. Italian. About 1580-1600. H. $5\frac{3}{4}$ in., W. $3\frac{1}{2}$ in. Bought (Soulages Collection), 3/.

It is difficult to say whether this is complete in itself or was originally intended as part of a candelabrum; if a penholder a moist sponge must have partly filled it.

5908. '59.

INKSTAND and Cover. Bronze, triangular. Three cupids support the body of the inkstand, which is decorated with masks and falls of drapery; the base with scroll work and goat masks, &c. The cover, having masks at the angles, is surmounted by a figure of Hope, holding an anchor. Italian (Florentine). About 1580-90. H. $11\frac{3}{4}$ in., diam. at base, $6\frac{7}{8}$ in. Bought, 55/.

A fine model, which has been several times repeated, but almost always differing in some of the details. It is so with No. 567. '65. Another is in the writer's collection; the lions at the angles terminate in scrolls, the mask between them differs, and the cover is surmounted by Cupid holding fruits and flowers in lieu of Hope; the composition is altogether perhaps more harmonious.

567. '65.

INKSTAND.⁷⁸ Bronze, triangular. Supported on three lions holding shields. The cover surmounted by a statuette of Hope. Italian (perhaps Florentine). About 1580-90. H. $9\frac{1}{2}$ in., W. 6 in. Bought (Soulages Collection), 20/.

A triangular central vase, decorated with masks, beading, volutes, and falls of drapery, is supported on three seated lions holding shields on

Italian. a triangular base with masks between. At the angles of the cover are female masks, a figure of Hope with an anchor surmounts it. Of similar design to No. 5908, but differing in the feet.

565. '65.

INKSTAND. Bronze. The lower part formed as a gadrooned vase upheld by three terminal winged tritons, on a triangular plinth. The cover, ornamented with masks, is surmounted by a statuette of Fame. Italian. About 1570-1600. H. 14 in., W. $7\frac{1}{2}$ in. Bought (Soulages Collection), 25/.

A large and showy example of an abundant class of coarsely executed works of the same stamp, doubtless produced by the bronze workers of the day to satisfy the general demand.

16. '69.

INKSTAND. Bronze. Atlas supporting a globe, on which is seated the infant Hercules in the act of strangling the serpents. Italian. Late 16th century. H. $9\frac{3}{4}$ in., W. of base, $5\frac{3}{4}$ in. Bought, 8/.

Atlas is seated on an octagonal base, partly supported by his right hand, but sinking backwards under his burden. Young Hercules, hurling one of the strangled serpents from him, is seated on a drapery which rests upon the globe. The modelling is able but careless, and the cast has probably been made directly from the wax, without finish from the chasing tool, except upon the Hercules. It is covered with a slight liver-toned patina, and is probably a Florentine work.

JESTER'S BAUBLE.

611. '65.

Italian. **H**HEAD of a Jester's Staff. Bronze. Representing a bearded head with a hinged hood or capuchon. Italian.

14th or early 15th century. H. 3 in., W. $1\frac{3}{4}$ in. Bought *Italian*. (Soulages Collection), 17.

An object of considerable archæological interest and rarity. It is probably the top of a jester's bauble or "*marotte*." A similar one is described and figured in the *Archæological Journal*, vol. xx., pp. 181, 182. One of carved boxwood was in Lord Londesborough's possession, and is figured in the *Collectanea Antiqua* by Mr. Roach Smith, vol. vi., pl. 22, p. 201, accompanied by valuable notices. Another of boxwood is in the Sauvageot Collection in the Louvre. Also consult Mr. Douce's *Illustrations to Shakespeare*, vol. ii., p. 209.

A fool's bauble of silver with ivory handle is in the Doucean Museum at Goodrich Court.

KNOCKERS.

ENGLISH.

854. '68.

KNOCKER. Brass. Hammered work. Escutcheon of *English*. Open scroll foliage, the knocker of strapwork, surmounted by a grotesque animal's head. Copied from a wrought-iron German knocker in the South Kensington Museum. By E. Millward. Prize object in the Society of Arts' competition, 1867. English. H. 13 in., W. 8 in. Bought, 3*l*. 10*s*.

A clever piece of workmanship ably copying the original.

ITALIAN.

1592. '55.

KNOCKER. Bronze. In the centre a draped female *Italian*. half figure, emerging from a shell, with extended arms, holding the head of a lion on each side; their hind legs and

Italian. tails unite in scroll work ornament above. North Italian. About 1540. H. $10\frac{1}{4}$ in., W. 9 in. Bought, 8l.

A fine bold and well compacted design, and ably executed.

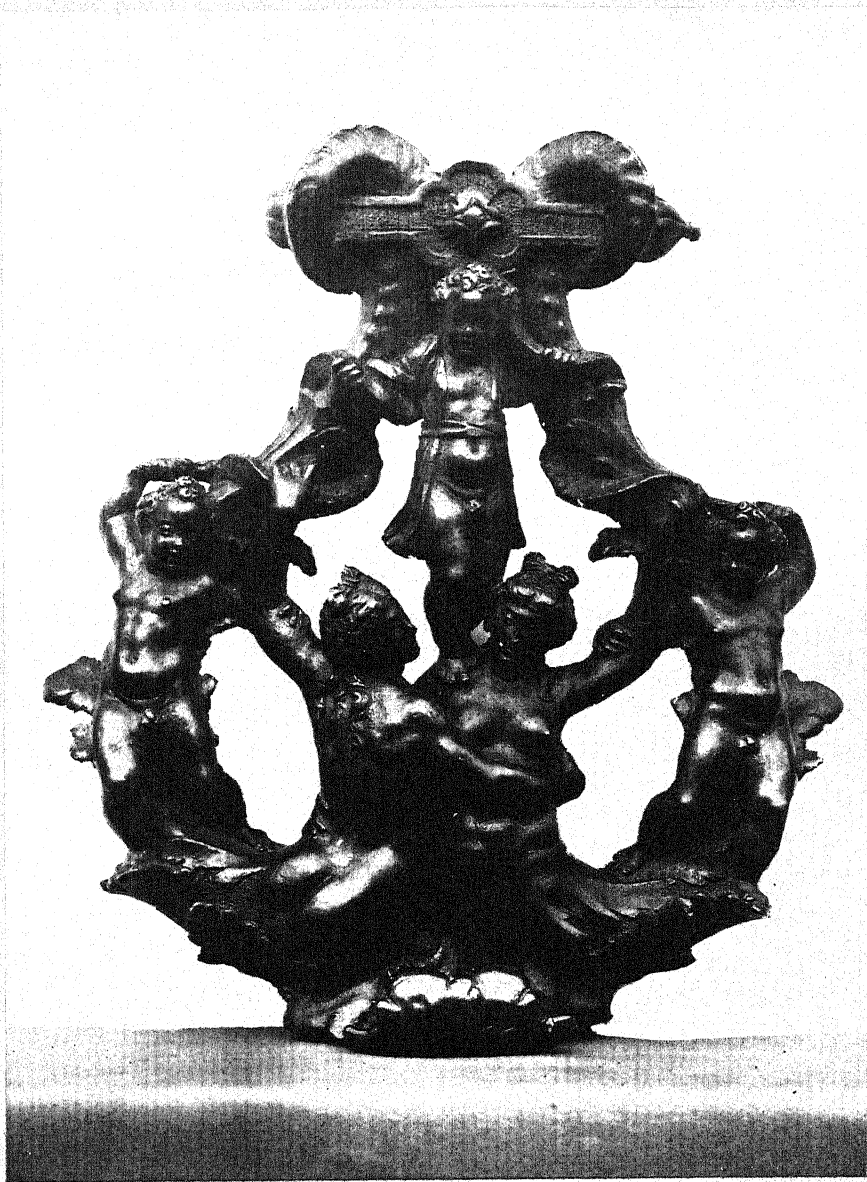
573. '65.

KNOCKER. Bronze. In the lower part two mermaids or fyrens are embracing; their extremities enriched with foliation unite over a crossbar at the top and form the framework of the composition. On the shoulder of one stands an amorino, filling the centre of the group, and on either side an undraped boy clings to their foliated extremities. North Italian. About 1550 or 1560. H. $14\frac{1}{2}$ in., W. 13 in. Bought (Soulages Collection), 80l.

This was the No. 359 of the Soulages Catalogue. It has been attributed, but with no particular reason, to John of Bologna; and is in every way worthy of as great an artist. Indeed, few finer examples of highly artistic modelling as applied to objects of every day use have been preserved to our time. Still fewer are to be seen on the palatial doors for which they were designed in pairs. A few years since some of extraordinary beauty were yet to be seen on the portals of Reggio, Bologna, and Venice, the finest known to the writer being in the former city; it represented a full length figure of Venus, standing on her shell, and supported by dolphins, cupids, and the like. The cities of Northern Italy were richer in these grandiose *martelli di porta* than those of Tuscany or the Central States. Fine as this is, we however prefer No. 588 in point of design; the execution of both is equally masterly. (Cat. of Reproductions in Metal, No. 57. '29. (See Plate XX.)

588. '53.

KNOCKER. Bronze. From a mask of Medusa two dolphins extend to form the sides of the composition, their heads uniting on a male tragic mask beneath; each is entwined by a serpent and supports a satyr, whose truncated arms, ending in curled scrolls, are hooked into a blank es-



KNOCKER.

Italian. Sixteenth Century.

No. 573. Vs.



KNOCKER.

Italian. Sixteenth Century.

No. 588. '52.



cutcheon, which occupies the centre of the group. North Italian or Venetian? About 1550-1570. H. 14 in., W. 11 in. Bought (Webb Collection), 21/.

This noble *martello* was originally on one valve of the huge *portone* of the Palazzo Martinengo-dobblo at Brescia, where the companion was hanging on the other side in 1861—we hope it is there still—one of the few remaining in the place for which it was designed and fashioned. It is of the most vigorous and artistic of those grandiose appendages to the huge doors of the larger Italian palaces, which, ponderous as they seem, harmonize perfectly with the proportions and architecture of the buildings for which they were designed, in many instances, by the great architects themselves. (See Plate XXI.)

13. '69.

DOOR Knocker. Bronze. Two boldly modelled dolphins, suspended by the tails from an escutcheon, sustain a shell, from which rises a terminal half figure of a woman. North Italian. Middle or second half of 16th century. H. 12 in., W. $9\frac{3}{4}$ in. Bought, 8/.

Also a fine vigorous model.

14. '69.

DOOR Knocker. Bronze. An inverted cornucopia hangs from its foliated scroll end, on it sits a female sphynx. North Italian. 16th century. L., including staple, $13\frac{1}{4}$ in. Bought, 8/.

15. '69.

DOOR Knocker and Escutcheon. Bronze. Suspended from a foliated mask are two lions' heads united by the necks; from their skins, extending right and left, a loop of strapwork falls, and is centred by a six-sided knob.

Italian. Italian. Second half of 16th century. L., including staple, 11 in., W. of handle, $5\frac{1}{4}$ in. Bought, 4*l*.

Two handles of similar design, rams' replacing the lions' heads, are in the writer's possession; may be from the same portal.

612. '64.

KNOCKER. Bronze. The escutcheon formed as a lion's head in high relief; the ring of foliated scrolls uniting beneath in a fatyresque mask. North Italian. About 1560. H. 9 in., W. 6 in. Bought, 6*l*.

66. '65.

KNOCKER. Bronze. Two mermaids or fyrens, embracing, and suspended by their elongated tails uniting upon a mask; a curled leafage rises in front beneath. Italian. Middle of 16th century. H. 10 in., W. $7\frac{1}{2}$ in. Bought (Pourtales Collection), 20*l*.

An inferior and weak rendering of the same idea as that on the grand example, No. 573.

89. '65.

KNOCKER. Bronze. Formed as two dolphins hanging by the tails and holding in their mouths a shell, on which a swan or goose, with beaded necklet, is seated; below is an escallop shell. North Italian or Venetian. 16th century. H. $7\frac{1}{2}$ in., W. 6 in. Bought 3*l*.

The bird may probably be an armorial or other family emblem.

3010. '57.

KNOCKER. Bronze. In the centre an escutcheon of arms furrounded by three cupids; beneath is a fatyr's

mask flanked by two winged female terminal figures, and another cupid seated on a shell below. North Italian. Second half of 16th century. H. $11\frac{1}{4}$ in., W. 15 in. Bought, 50*l*.

The tinctures of the arms are not indicated; the bearings are a chevron, in chief two cocks, respecting.

This knocker is of an overloaded and confused design, coarsely executed, and probably of the later years of the century.

422. '69.

KNOCKER. Bronze. Above, a shield of arms is supported by two boys, who ride the foliated extremities of two dogs; in the centre is a half terminal female figure, beneath whom is a horned mask with recurved foliated beard. North Italian. Last quarter of 16th century. H. $11\frac{1}{2}$ in., W. 10 in. Bought, 20*l*.

A good bold design, but carelessly executed, and probably of the later years of the century. The shield bears a bend, but of what metal or colour and on what field we are not able to decide.

3652. '55.

KNOCKER. Bronze. In the centre an eagle displayed within an oval frame of strapwork ornament; a mask in the lower part, and a shield of arms above. Italian. Last half of 16th century. H. $11\frac{3}{4}$ in., W. $7\frac{3}{4}$ in. Bought, 9*l*.

Also a bold model, but rather coarsely executed. The shield bears barry or barry-bendy of five, a fleur-de-lys at the fess point.

L A D L E.

ANTIQUÉ.

971. '54.

LADLE for measuring Wine. Bronze. Cylindrical, the handle enriched with foliated ornaments, terminating

Antique. in a mask, and with two storks' heads at the shoulders. Beneath it is the skull of an ox. H. $3\frac{3}{4}$ in., W., including handle, 11 in. Ancient Greek or Roman. Bought, 4*l.* 4*s.*

The beauty and accuracy of the fine turned lines of moulding on the body, and the delicacy and high finish of the handle, prove to what a degree of skill and refinement the casters and workers of these ordinary domestic vessels had attained in classic times.

Their use and name in antiquity have long been doubtful, although it had been concluded by some Italian and French archæologists that they could be none other than antique *cafferoles*, or stew pans, the parents of those in use at the present day. See a notice by Sig. Caterino, and engraving of such in the "Museo Borbonico," vol. V. tav. lviii. They have been found on various sites of Roman occupation, and, although agreeing in general character of form, they vary in size and in materials, bronze is the more usual, of silver some have been occasionally found, and one instance is recorded of such a vessel, formed of bronze and covered with *champlevé* enamel, which was unearthed at Pymont, in North Germany, in 1864. We owe to Mr. Edmund Oldfield, a more probable explanation of the uses of these objects, inferred by him from the agreement of their liquid contents with multiples of the Roman *cyathus* (.08 of our pint, or 1.6 ounces). These views he has explained in detail by an able paper published in the 41st vol. of the *Archæologia*, at p. 325, descriptive of five such vessels in bronze, of various size, discovered together in 1856 at Stittenham Hill in Yorkshire. He arrives at the conclusion that they were used for measuring the relative quantities of wine and water to be mixed in the *crater*; those of bronze being for secular use at the banquet; those of silver, frequently votive, for libations to divinities. But of the correct Greek or Latin name for this vessel we are yet in doubt, Mr. Oldfield showing that neither "*simpulum*" nor "*cyathus*" are applicable thereto.

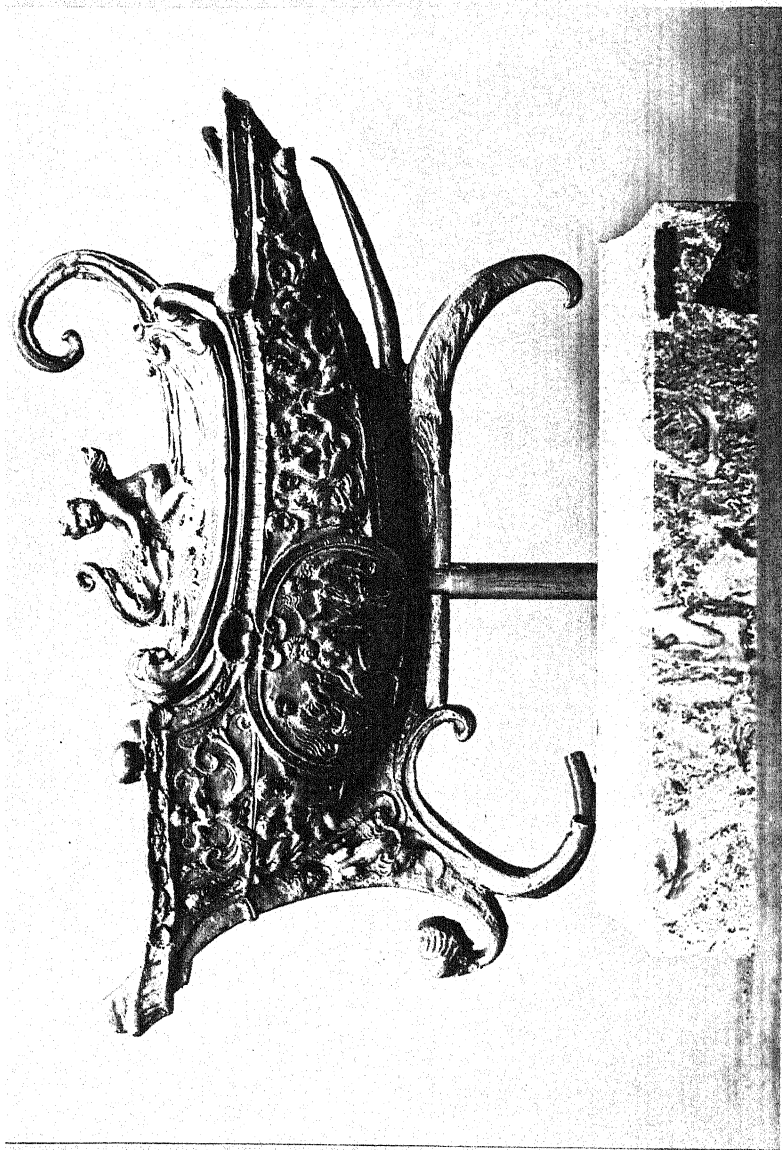
L A M P S.

BYZANTINE.

578. '72.

*Byzan-
tine.*

LAMP. Bronze. In form of a lion, with two burners projecting from its breast. An opening on the head for



L.A. 377
Italian, Sixteenth Century.
No. 137, 65.

filling the oil, and a loop above the tail for suspension, or for attaching the trimming tools. Byzantine. 6th or 7th century. L. $8\frac{3}{4}$ in., H. 5 in. Bought 10*l*. *Byzantine.*

A curious and unusual lamp of early date.

ITALIAN.

137. '65.

LAMP. Bronze. In the shape of an ancient galley, on the *Italian.* sides of which are groups of sea gods and medallions in low relief; on the cover a statuette of cupid mounted on a dolphin. The stand is of Spanish *broccatello* marble. Italian. End of 15th or first quarter of 16th century. H. 5 in., L. $8\frac{1}{4}$ in. Bought, 163*l*.

This is an unusually ornate example of the fanciful lamps of the *cinque cento*, the idea of which was borrowed, for the most part, from the antique. It is formed as a *navicella*, or galley, covered with reliefs; beneath, floral and mask-terminated projections, partly broken, served probably as supports; the sides, adorned with imbricated and other patterns, also bear belts of bas-relief, representing tritons and other marine ideal creatures, and central subject medallions; grotesque terminal figures, heads, &c. fill the angles. The cover is surmounted by a dolphin with foliated fins, &c. ridden by Cupid. It is the work of a very able artist and modelled with great spirit. But few have descended to our days so well preserved. It was purchased at the sale of Lord Cadogan's collection. One, less elaborate, and unfortunately less perfect, is in the writer's collection. (*See* Plate XXII.)

4701. '59.

LAMP. Bronze. A grotesque, horned, female sphinx, with strapwork and foliated enrichment, from whose breast a snail protrudes to form the nozzle. Italian. 15th or early 16th century. H. $4\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. by $2\frac{1}{2}$ in. Bought (Museum of the Collegio Romano).

Italian. This is a fine bronze of the earlier years of the 16th, or perhaps the last decade of the 15th century, and may be Northern Italian. There is that about it which recalls some of the figures on Riccio's candelabrum at Padua. (*See* Plate XV.)

7432. '61.

LAMP. Bronze. Formed as a male winged sphinx, from whose breast the beak protrudes; on the bearded head is a cap, from beneath which a loop extends and is attached to the back to form a handle; curling pointed wings are at the sides. From the Monville Collection. Italian. About 1500. H. $8\frac{3}{4}$ in., L. $9\frac{1}{2}$ in., W. $3\frac{1}{2}$ in.

This is also a quaint but fine model. The base is a modern addition, and a portion of the tail has been restored.

4409. '57.

LAMP. Bronze. In shape a grotesque dragon, the mouth of which forms the burner. On a base of antique serpentine. Italian (Florentine). 16th century. H. $5\frac{1}{2}$ in., W. 6 in. by 3 in. Bought, 12/.

A queer eccentric fancy, ably modelled and worked in bronze. The tail, which has been broken and restored, curls over the back to form the handle. (*See* Plate XV.)

180. '66.

LAMP. Bronze. Formed as an ass's head, round the neck of which a dwarf, with Phrygian cap, is clinging; the handle a twisted vine stem, which also garlands the brute's head; on pedestal of stained wood. Italian. 16th century. H. 3 in., L. $6\frac{1}{4}$ in. Bought, 10/.

This is probably after an antique model in terra-cotta. The same, somewhat varied, not unfrequently occurs in collections; two, both differing from this, are in that of the writer. This is a good example.

2621. '56.

LAMP, with Cover. Bronze, after the antique. The *Italian.*
 handle is formed as a shell between two dolphins; on the cover is a bas-relief, representing a sacrifice to Hermes; the sides are enriched with a fringe of tritons, &c.; the beak formed as a shell. Underneath is the inscription C. I. C. IOMS, with a laurel leaf above and below. Italian. Early 16th century. H. $\frac{7}{8}$ in., L. $5\frac{3}{4}$ in., W. $2\frac{1}{8}$ in. Bought, 2*l.* 4*s.*

4700. '59.

LAMP. Bronze. Formed as an escallop shell, surmounted by a seated figure of Vulcan blowing a bellows at the flame; his anvil, hammer, and tongs are by his side; beneath the beak is a mask and fall of wreathage; the attachment to the pillar and foot (now wanting) is in form of a dolphin. Italian (Florentine). 16th century. H. $5\frac{1}{4}$ in., W. 5 in. by 3 in. Bought (Museum of the Collegio Romano).

This is a clever model by an able hand, vigorously touched; the head of the figure has been lost and is restored in wax.

4410. '57.

LAMP. Bronze. The lamp boat-shaped, surmounted by a statuette of a cupid, it is supported on a baluster-formed stem decorated with foliated and scale ornament, and rising from the union of three lions' paw feet. Italian (Florentine). End of 15th or early 16th century. H. $11\frac{1}{4}$ in., W. $6\frac{1}{8}$ in. by 6 in. Bought, 3*l.* 10*s.*

The lamp is boat-shaped with a burner at either end; it is enriched with acanthus foliage and surmounted by a figure of a nude boy.

Italian.

Here again it is hard to say whether the stem and the lamp originally belonged to each other; they are of the same time, workmanship, and patina; but a member seems wanting between the baluster and the lamp, which are now attached by an iron screw replacing the old.

This is a fair example of the model, now rarely met with in its entirety. One such, but not fine, is in the Florentine Collection. A better belongs to the writer.

574. '65.

LAMP. Bronze. A negro's head surmounting a baluster pillar, enriched with mouldings, masks, &c., with triple root-like foot on which lizards crawl. Florentine. End of 15th or first quarter of 16th century. H. $9\frac{1}{2}$ in., L. $8\frac{1}{2}$ in. Bought (Soulages Collection), 15/.

With the exception of the hinged cover this appears to be in its original entirety. The baluster stem is enriched with birds, &c. in relief; the root-like foot has a lizard on each of its three members. It is an uncommon model, but doubtless derived from an antique original; the negro's head from a terra-cotta or bronze lamp.

4284. '57.

LAMP. Bronze, mounted on an eagle's claw. The head of a satyr with foliated beard and eyebrows, whose mouth forms the burner; a hinged cover to the oil hole is on the crown. It has been attached to an eagle's claw foot of different workmanship. Italian. 16th century. H. $8\frac{1}{4}$ in., L. $7\frac{3}{8}$ in., W. 6 in. Bought, 6/.

This lamp is of a well-known type, derived from the antique, but more carefully finished than is usual.

563. '65.

LAMP. Bronze. The pedestal ornamented with terminal figures, garlands, &c.; the lamp formed as a dragon

with a murex shell on the point of its tail. Italian. About 1570. H. 13 in. Bought (Soulages Collection), 15 $\frac{1}{2}$. *Italian.*

The lower part forms a candlestick, and consists of a triangular pedestal, with female winged terminals at the angles, terminating in leafage and strapwork and connected by falls of fruit and flowers. A vase-shaped stem rises from a stage above these, and is decorated with whole length figures alternating with goats' heads.

This was, perhaps, originally surmounted by the nozzle of the candlestick, which has been replaced by the figure of a dragon, of earlier workmanship, the tail of which, bent to the purpose, now supports a murex shell, which originally belonged to an inkstand, and is of a different coloured bronze.

It is to be regretted that this lamp, which has manifestly been made up of fragments alien to each other, should have been selected to illustrate this class of objects in bronze, in the "Gems of the Art Treasures Exhibition at Manchester." No. 564 is the companion, imperfect, a candlestick, similarly surmounted by a lamp of different form.

564. '65.

LAMP or Candlestick. Bronze. The pedestal ornamented with terminal figures, garlands, &c.; the upper part formed as a grotesque figure of a firen. Italian. About 1570. H. 14 in., L. 5 in. Bought (Soulages Collection), 18 $\frac{1}{2}$.

The lamp is formed as a firen or mermaid, the tail rising over the back in S form, and having a loop at the top for suspension, a projecting beak extends from the breast.

The candlestick portion is precisely similar to that of No. 563, into this the lamp has been inserted by folding a piece of brass beneath.

4858. '59.

LAMP. Brass. Vase-shaped, with four burners, sliding on a high stem which rises from a circular foot and with handle above; snuffers, &c. are suspended from the stem by chains. Modern Italian, after an old pattern. H. 24 $\frac{1}{2}$ in., diam. of base, 5 $\frac{3}{4}$ in. Bought, 8s. 8d.

These elegant lamps are in general use throughout Italy.

5441. '59.

Italian. **L**AMP. Brafs. With three burners, extinguisher, snuffers, and cleaning wire attached by chains to central stem. Modern Italian, after the ancient pattern. H. 24 in., diameter of base, 6 in. Bought, 7s. 2d.

5442. '59.

LAMP. Brafs. With two burners, and projecting hook in shape of a serpent grasped by a hand. Ancient pattern. Modern Italian. H. 22 in., diam. of base, 5 in. Bought, 7s. 2d.

1276. '72.

LAMP. Brafs, bronzed. Of flattened globular form, with three projecting burners surmounted by swans' heads, and having bearded masks beneath. On the top are figures of Minerva and Cupid; on the sides classical subjects in relief. H. $2\frac{7}{8}$ in., diam. $4\frac{1}{2}$ in. Given by Mr. A. S. Drey, Munich.

A modern Italian or German imitation of the *renaissance*.

L A N T E R N S.

DANISH.

537. '69.

Danish. **L**ANTERN and Case. Folding, portable. Brafs, open-work and engraved; with planes of talc; at the top of each side is the crown, monogram, and supporters of King Christian VII. of Denmark. The case is of iron, brafs mounted. Danish. 1766-1808. H. $9\frac{7}{8}$ in., diam. $6\frac{3}{4}$ in. Bought, 10/.

The lantern is hexagonal, composed of brass plates enclosing panes of *talc* or *mica*, and ornamented with pierced and engraved work of foliage, and the royal monogram supported by lions and surmounted by the crown. An inner top of openwork is covered by a hinged lid engraved with figures of Hope and a female bearing a yoke, and inscribed beneath "GEDULT." *Danish.*

The sides, bottom, and top are all hinged, fastening together with hooks or folding up to be placed in the outer case. This latter, made of iron mounted in brass, has an arched cover shutting with a snap.

FLEMISH.

4672. '58.

LANTERN. Brass. Of hexagonal form, decorated with *Flemish.* Gothic openwork tracery; and engraved with figures of four saints, inscribed respectively S. PETRVS . S. GLLE . S. QUATELINA . S. PAVLLVS. A pointed window in the front. Flemish. About 1500. H. $10\frac{1}{2}$ in., W. $4\frac{1}{4}$ in. Bought, 5*l.* 15*s.*

This curious lantern is in a perfectly original state, except that cleaning has rubbed down the engraved designs.

FRENCH OR ITALIAN.

1502. '53.

LANTERN. Brass. Cylindrical, surmounted by a domed *French or Italian.* cover pierced with holes, and ring handle. The sides are divided into eight panels by turned pilasters connected by arching, three of which are glazed and the remainder pierced with holes; a door opens behind, and like the lid is hinged. French or Italian (Venetian?). Late 17th century. H. 11 in., diam. 5 in. Bought, 3*l.* 13*s.* 6*d.*

LECTERN.

FLEMISH.

2759. '55.

Flemish. **L**ECTERN or Reading Desk. Cast brass. Of bracket form, the desk perforated with scroll work of intertwined and symmetrically arranged foliage, and sustained by a corded arm. Flemish. 17th century. H. 1 ft. 7 in., W. 1 ft. 6½ in. Bought, 2*l.* 5*s.*

LOCK PLATES, ESCUTCHEONS, &c.

ENGLISH.

5405. '59.

English. **L**OCK. Engraved brass. Foliated scroll openwork over steel plate. Signed "Johannes Wilkes de Birmingham fecit." English. First half of 18th century. L. 7½ in., W. 4⅞ in. Bought, 6*l.*

Nos. 5403-4 are the hinges of the same door furniture.

5403. '59.

HINGE. Brass, engraved, and worked in open floral scrolls in relief, laid upon a blue steel ground. English. First half of 18th century. 10⅝ in. by 5 in. Bought, 3*l.*

5404. '59.

HINGE. Brass, engraved, and wrought in floral scroll openwork, mounted on a steel plate. English. First half of 18th century. 10⅝ in. by 5 in. Bought, 3*l.*



4013. '55.

LOCK Plate, Door Handle, and pair of Escutcheons. *English.*
 Gilt brass. From a door at Somerset House. A medal-
 lion head of George III. on the swing guard of the keyhole;
 the escutcheon for the handle, surrounded by wreaths and scrolls
 of leafage, is surmounted by the crown; the knob handles
 of oval form are enriched with moulding patterns. *English.*
 About 1770-8. L. of handle, 6 in., escutcheon, 7 in. by 6 in.
 Transferred by the Board of Works.

ITALIAN.

5750. '59.

LOCK Escutcheon. The lower portion. Bronze, chisel-*Italian.*
 led and gilt. Italian. 16th century. $4\frac{5}{8}$ in. by $3\frac{7}{8}$ in.
 Bought (Soulages Collection), 1/.

Centred by a female mask supporting a basket of flowers, and sur-
 rounded by strapwork foliation, &c. elegantly arranged. (*See Etching.*)

4817, 4817a. '57.

ESCUTCHEON Plate and Hasp for a Lock. Bronze.
 The plate ornamented with two recumbent figures and
 trophies, masks, vases, &c.; the hasp with a female figure
 bearing flowers cast in rilievo. Italian. 16th century (?).
 Plate, 7 in. by 7 in.; hasp, $8\frac{1}{2}$ in. by $1\frac{1}{4}$ in. Bought.

From a good model, perhaps of earlier date than this casting, which
 has not been chased.

2437. '56.

ESCUTCHEON Plate and Hasp for a Lock. Gilt bronze.
 With trophies and allegorical figures in relief. Italian.
 16th century (?). $10\frac{3}{4}$ in. by 7 in. Bought, 7/.

Duplicate of No. 4817. '57, and probably also a *surmoulage* of an
 earlier original.

MIRRORS.

ITALIAN.

4242. '57.

Italian. **M**IRROR. A plate of polished metal. Italian. 15th or 16th century. 1 ft. 10 in. by 1 ft. 6 in. Bought, 12*l*.

7697. '61.

MIRROR. Burnished metal, on which is executed a painting in oil of the Temptation of Adam and Eve. Italian. 16th century. H. 10 $\frac{1}{4}$ in., L. 12 in. Bought (Soulages Collection), 5*l*.

Like the ancients, the Italians of the 15th and 16th centuries retained the use of mirrors made of a burnished mixed metal. Looking-glasses were a later fashion.

(For the Martelli Mirror by Donatello, see bas reliefs, p. 58.)

MONUMENTAL TABLETS.

ENGLISH.

5781. '59.

English. **F**IGURE. Brass, engraved. The monumental effigy of a knight in armour, his feet resting on a dog, a sword by his side, and a collar of SS. round his neck. English. About 1445. H. 2 ft. 8 in., W. 10 in. Bought, 12*l*.

FLEMISH.

4447. '58.

Flemish. **S**HIELD of Arms. Champlevé engraving on brass; within a quatrefoil. Flemish. 15th century. (From



a sepulchral brass from the neighbourhood of Malines.) Diam. *Flemish*.
4 $\frac{3}{8}$ in. Bought, 12s.

The arms are, quarterly, 1st and 4th, five mullets in crofs, on the 1st an escutcheon in the dexter chief; 2nd and 3rd barry pily; the tints are not indicated.

4448. '58.

SHIELD of Arms. Champlévé engraving on brass; within a quatrefoil. *Flemish*. 15th century. (From a sepulchral brass from the neighbourhood of Malines.) Diam. 4 $\frac{1}{4}$ in. Bought, 12s.

The shield is divided per fefs, in chief a demi-lion rampant charged with a star; in base three round buckles, placed two and one.

GERMAN.

7796. '63.

MONUMENTAL Roundel. Bronze; painted and *German*. gilt. In the centre a figure of an angel holding two armorial shields; around the border an inscription in German; black and gold frame. German, probably Nuremberg. About 1500. Diam. without frame, 14 $\frac{1}{2}$ in. Bought, 21l.

In the centre, framed by a quatrefoil, the angles of which are filled in with Gothic foliage, is the figure of a boy angel in high relief, draped in a red robe, and with curling golden hair; the face and hands are coloured after nature. He holds a shield of arms by each hand, that in the right bears, per pale or and purpure, three fishes naiant counter-changed. The shield in the left hand is charged, on a field sable a chevron terminated at the point by a cross Maltese, between three stars of six points or. The outer edge has a corded moulding, between which and the quatrefoil is a band of inscription in Gothic character, which reads: "*Bartholomeus . Heydelberg . Goltsmytt . und . Cristina . syn . ehe . hus . frauwe . von . Franckfurt . von . Got . genard .*"

German. A well preserved and good example of a singular class of local monumental works, frequently remarkable for their elegance of design and the skilful manner in which the metal work has been executed. In this specimen the casting has been effected with great success; the high finish of the detail and the elaborate under-cutting are also excellent. (See Plate XXIII.)

191. '66.

TABLET. Brass. A sepulchral tablet, engraved with the figures of the Virgin and Child, St. Peter, Solomon, or David and a priest. Armorial bearings and dedicatory inscription beneath. *German.* Dated 1535. H. 2 ft. 9½ in., W. 1 ft. 10½ in. Bought, 20*l.*

Mary and her Child, who holds a cross, are beneath a canopy, on which figures are depicted representing the Annunciation; on her right St. Peter, on her left a king, Solomon or David; a priest kneels in front. Beneath is a shield of arms hanging from a vase; the charges, partly enamelled, are a chief paly, argent, and noir; on a mount in base an ox proper (?). An inscription in Gothic letters reads—

*Me Fierificit henricus Oskens Cantor et Canonicus
huius ecclesie dum viueret orate pro eo
Obiit autem anno domini millesimo quingentesimo
treseccemo quinto die vero ultimo Nouenbris.*

his being translated reads—

OSKENS

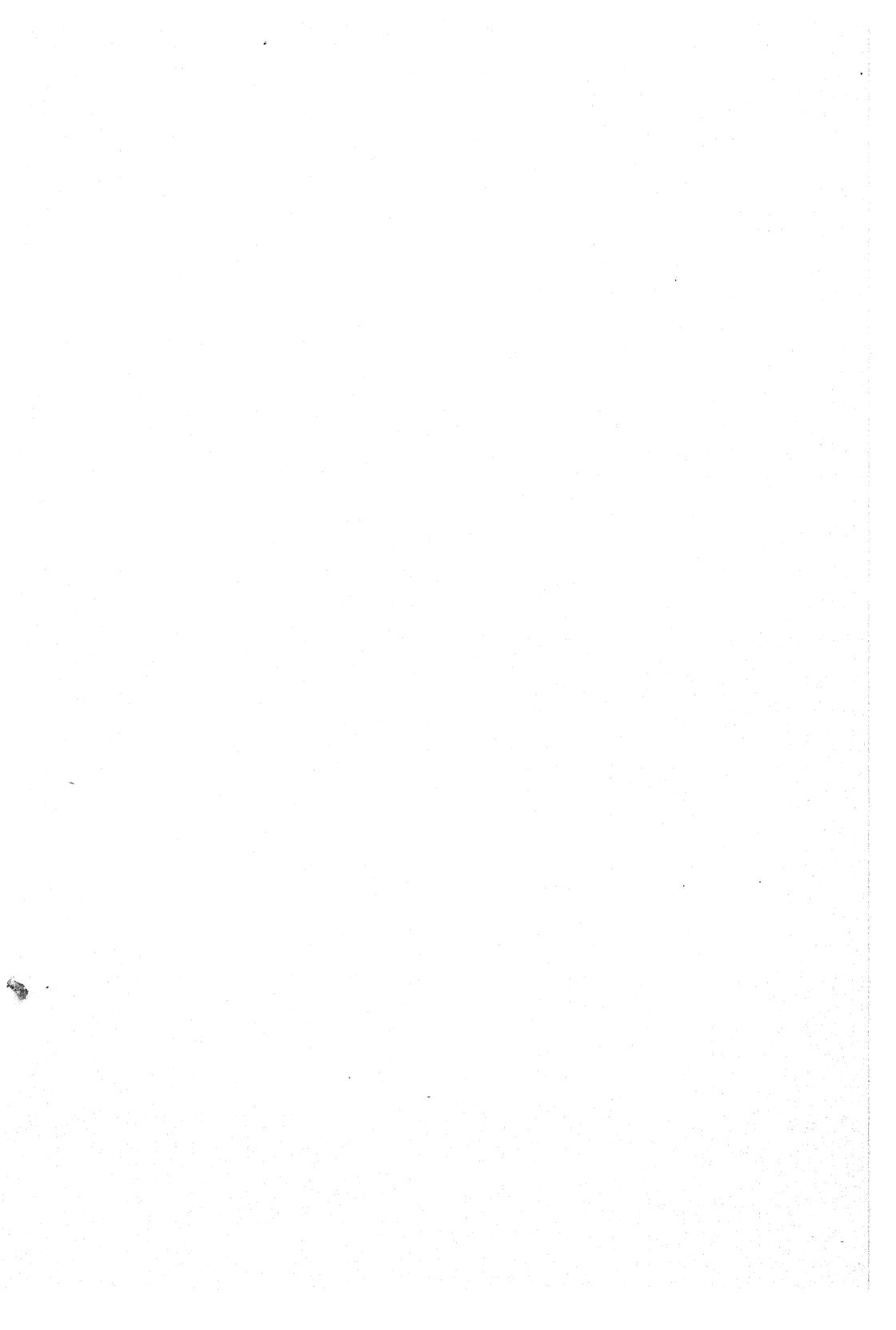
HENRY (HOSKINS?) PRECENTOR AND CANON OF THIS CHURCH WHILE HE LIVED, CAUSED ME TO BE MADE; PRAY FOR HIM. HE DIED A.D. ONE THOUSAND FIVE HUNDRED AND THIRTY-FIVE, REALLY ON THE LAST DAY OF NOVEMBER.

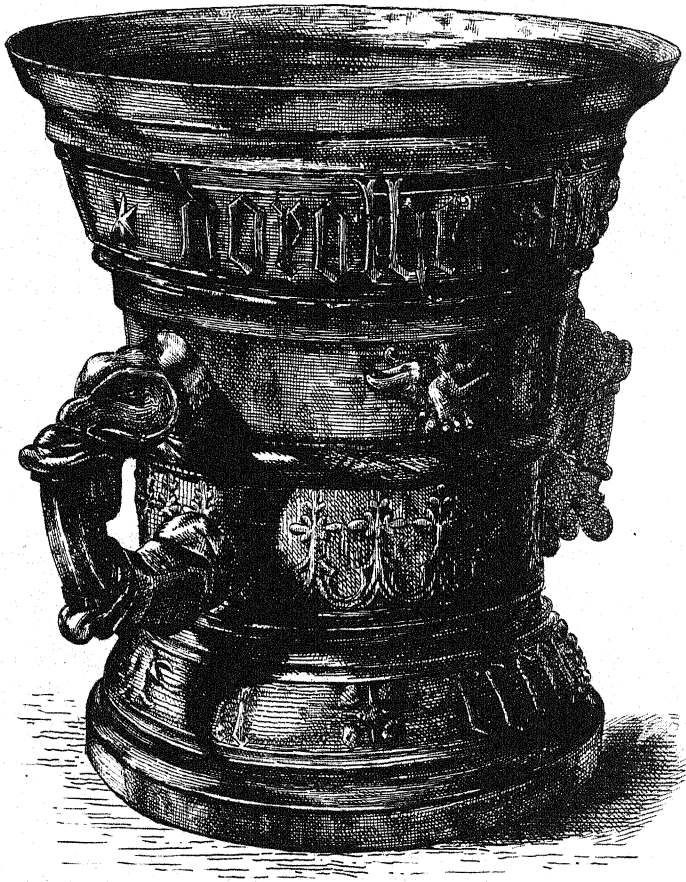
MORTARS.

GERMAN.

1166. '64.

German. **M**ORTAR. Bronze. With two square loop handles. It is ornamented with reliefs of the Virgin and Child,





MORTAR. BELL METAL. GERMAN or FLEMISH. 1545. H. 6½ in.
 (BERNAL COLL) S.K.M (No 2175-55)
 W. W. McCARTY, FECIT.

and the Crucifixion, beneath Gothic cusped arched canopies ; *German.*
a row of masks round the base. German. First half of 15th
century. H. $8\frac{1}{2}$ in., W., including handles, $8\frac{1}{2}$ in. Bought,
2*l.* 8*s.*

An early example of unusual height compared to its diameter.

2176. '55.

MORTAR and Pestle. Bell metal. The mortar has two
square hoop handles, and is decorated with belts of
foliated Gothic and beaded moulding, and with figures re-
presenting the Martyrdom of St. Sebastian, the infant St. John,
Sufanna and the Elders, and the Magdalen. On the outer edge
of the lip is the inscription in Gothic character, "Otto . here .
richter . van . hengel . me . fieri . fecit " ; beneath which
" Legebinus . hatiseren . me . fecit . ano . dni . m . v^c .
xl ." German or Flemish work. Dated 1540. H. $7\frac{1}{2}$ in.,
diam. $9\frac{1}{2}$ in. Bought (Bernal Collection), 5*l.*

2175. '55.

MORTAR. Bell metal. Decorated with Gothic leafage
moulding, a shield supported by two angels, and
monster-headed handles ; it bears round the rim the inscription
in Gothic character, " Arnt Dwaill Dorothea syn Huys-
frouw + " and round the base " ANNO . DOMINI . MCCCCXLV ."
German or Flemish. Dated 1545. H. $6\frac{1}{2}$ in., diam. $6\frac{7}{8}$ in.
Bought (Bernal Collection), 4*l.* 15*s.*

A fine example and in excellent preservation, thanks, perhaps, to
the careful Dorothea and succeeding goodwives. (*See Etching.*)

ITALIAN.

11. '69.

MORTAR. Bronze, which has been gilt. Inverted bell- *Italian.*
shaped, with single foliated loop handle and mask
beneath ; round the sides is an arcade of cusped and foliated

Italian. arches springing from twisted columns, each contains a shield bearing the same arms; round the rim and base are two inscriptions. *Italian.* Dated 1468. H. $4\frac{3}{8}$ in.; diam. of lip, $5\frac{7}{8}$ in. Bought, 24*l*.

The shields bear, in chief a label of four points, between which are fleurs-de-lis; in fess a lion passant gardant, tenant a fleur-de-lis, and over all a bendlet or garter; beneath are five escutcheons; in base, vair ancient?

The inscription on the rim reads—† DOMINI • LIBEROCTI • DE-MANASSEIS • LEVW (LEGM for LEGUM probably intended) • DOCTOR • INTERANENSIS • GENERALIS • MARCHIE • ANCONITANE • LOCVM-TENENTIS •

At the base,—† ET FECIT • GVIDVCIVS • FRANCISCI • DE FAB-RIANO • MCCCCLXVIII •

An unusually fine mortar and of good design.

10. '69.

MORTAR. Bronze. Around it is a ring of dancing Bacchic boys, between two armorial and coronetted shields. *Italian.* 15th or early 16th century. H. 3 in.; diam. of lip, $4\frac{3}{8}$ in. Bought, 16*l*.

These figures are moulded from those on the well-known small pedestal ascribed to Donatello, but are roughly cast and now almost destroyed by wear and illusage.

The shield of arms is impaled, the dexter side is vair-en-point, the sinister shield quartering the Medici *stemma* in the second and third places with another which is now obliterated.

7846. '61.

MORTAR. Bronze. Ornamented in relief, with a frieze of dancing boys, two of whom play cymbals; the handles formed as terminals; the lip and base moulded. *Italian.* 16th century. H. $8\frac{1}{4}$ in., diam. 11 in. Bought, 5*l*.

7847. '61.

MORTAR and Pestle. Bronze. The mortar has two *Italian*.
corded scroll handles, and is surrounded with fourteen
projecting ribs; round the outside of the rim is inscribed,
"OPUS JULIANI DENAVI, FLORENTINI MCCCCLXXX." H. of
mortar, 4 in., Diam. 5 in., L. of pestle, $7\frac{1}{2}$ in. Bought, 2*l.* 8*s.*

7848. '61.

MORTAR. Bronze. With two chased strapwork handles,
and a spout; surrounded by a belt of leaves, above
which is one of heads, high in relief. Around the rim is
inscribed ✚ OPUS · JULIANI · MARIOCTI · FLORENTINI ·
MCCCCCXV. H. $4\frac{1}{4}$ in., diam. 6 in. Bought, 3*l.*

MOUNTINGS.

VARIOUS.

4430. '58.

MOUNTING (portion of). Brass. From an angle *Various*.
of a casket; two pierced Gothic fenestral ornaments,
with crocketed pediments. 14th century. $3\frac{1}{8}$ in. by $1\frac{1}{4}$ in.
Bought, 5*s.*

3625. '56.

PLAQUE. Gilt bronze. With strapwork edging, a ter-
minal and other figures, grotesques, &c. in relief;
portion of the metal mountings of some utensil. Italian or
German. About 1560. 5 in. by $2\frac{1}{2}$ in. Bought, 3*l.*

2617. '56.

Various.

MOUNTING for an *escabelle* or girdle purse, of gilt metal; with swivel at the top, and escalloped edge. Italian or French. Early 16th century. $4\frac{3}{4}$ in. by $4\frac{3}{4}$ in. Bought, 1*l.* 12*s.*

5749. '59.

FIGURE. Bronze, gilt. A Syrian caryatid, emerging from a festooned and foliated base. A decorative mount, probably one of the angle pieces to a casket or pilaster. Italian. 17th century. H. 4 in., W. $\frac{7}{8}$ in. Bought (Soulages Collection), 1*l.*

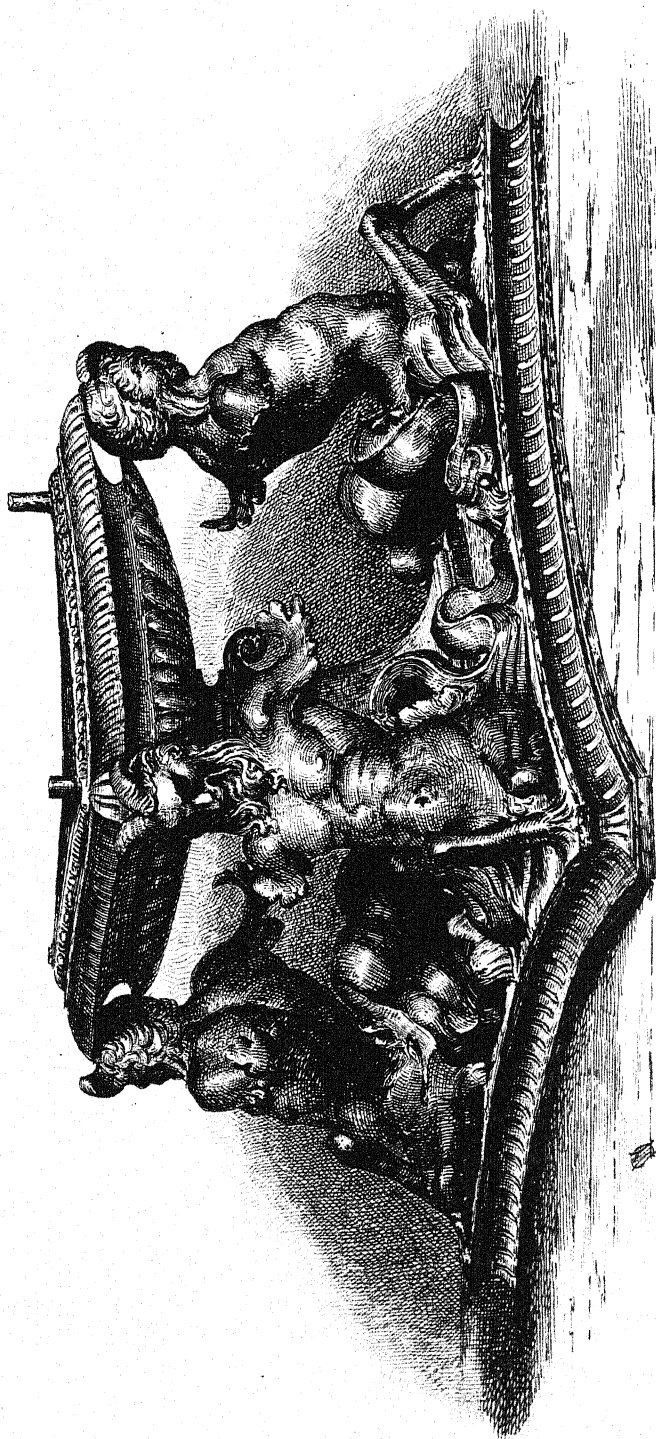
7878. '61.

ESCUTCHEON. Copper, of repoussé work, in relief, painted in black and gold. In the centre panel a cross and two chalices, suspended by drapery; masks above and below on a framing of scroll work, with angel terminals and falls of flowers. Italian. 17th century. 10 in. by $8\frac{1}{2}$ in. Bought, 10*s.*

7879. '61.

ESCUTCHEON. Copper, of repoussé work, painted in black and gold. In the centre two triple processional crosses in saltire, suspended from drapery, &c., as above. Italian. 17th century. 10 in. by $8\frac{1}{2}$ in. Bought, 10*s.*

The companion to 7878. They are probably ornamental escutcheons from the sides of a funereal trophy or catafalque, or perhaps from the doors of presses in a sacristy.



BRONZE TRIANGULAR PEDESTAL, ITALIAN 1st HALF OF
16TH CENTY. S. K. M. NO 183. W. 52. H. 3 1/2.

P E D E S T A L S.

ITALIAN.

568. '65.

PEDESTAL. Bronze, quadrangular; the panels containing alternately figures of fauns and bacchantes, in the manner of Donatello. Florentine. 15th century. H. $2\frac{7}{8}$ in., diam. $2\frac{7}{8}$ in. Bought (Soulages Collection), 10% *Italian.*

This is a very beautiful object, and reasonably believed to be modelled after a design by Donatello, it "can scarcely be the work of "a less powerful hand." (I. C. R.) Several examples are known, some quadrangular, some triangular; of the latter one is in the writer's collection. The panels of the sides are each occupied by a figure in rilievo of a faun or bacchante in varied but strong attitudes; beneath the base is a circular medallion bearing the head of Apollo. The sentiment is clearly derived from the antique, and rendered in a masterly but characteristic quattro-centesque manner.

188. '66.

PEDESTAL or Stand for some object. Bronze. Triangular, ornamented with Tritons and other figures, scroll work, &c. Italian. First half of 16th century. H. 5 in., L. of one side, $13\frac{7}{8}$ in. Bought, 21%.

The centre rises as a triangular spreading vase on its foot, which is ornamented with volutes and eccentric figures. Each angle is supported on the head of a twice-tailed triton, with foliated arms, placed upon a larger base of the same outline; loop and bead moulding, gadroons, and fluting decorate the sides.

This is a very beautiful model, admirably balanced in its parts, and harmonious as a whole. There is great vigour in the modelling of the figures. (*See Etching.*)

414. '54.

PEDESTAL Stand for some object. Bronze, gilt. On a triangular base of scroll work, &c. three winged lionesses

Italian. are seated, between them rises a vase-shaped pedestal, decorated with falls of drapery, and surmounted by a collar supported by three female terminal figures. Italian (Venetian?). Last half of 16th century. H. $9\frac{3}{8}$ in., W. $8\frac{1}{4}$ in. Bought, 13*l.* 6*s.* 8*d.*

A good bold design and ably executed.

415. '54.

PEDESTAL or Stand. Bronze, gilt. In form a vase-shaped pedestal, at the base of which are three winged lions and at the top a collar supported by three female terminal figures. Italian. Last half of 16th century. H. $9\frac{3}{8}$ in., W. $8\frac{1}{4}$ in. Bought, 13*l.* 6*s.* 8*d.*

The companion to No. 414.

PEDIMENTS.

ITALIAN.

4366. '57.

PEDIMENT or Crest Ornament of a Mirror Frame. Bronze. Pierced and chased with foliage, figures of cupids, candelabra, masks, foliated terminals, a sphinx, &c. Italian. First half of 16th century. H. 7 in., W. 9 in. Bought, 1*l.*

A lamp on the upper part is a more recent adaptation.

5729. '59.

PEDIMENT, triangular, in gilt bronze. The summit for suspension of a mirror frame. Two cupids, seated on strapwork ornament, and supporting a shield of arms. Vases of flowers are at the top and ends. Italian (Venetian). 16th

century. W. $9\frac{3}{4}$ in., H. $7\frac{3}{4}$ in. Bought (Soulages Collection), *Italian*. 1/.

It is somewhat coarse in the execution. The armorial achievement is or (?), on a chief argent (?), a Maltese cross.

These bearings were used by the Gritti family of Venice, their shield being argent. The Dandolo shield was gules, and also had the same bearings. Both were Venetian families. (Coronelli.)

5730. '59.

PEDIMENT. Bronze, gilt. Triangular top of a mirror frame. A shield, ornamented on either side with grotesque winged lions, is surmounted by a coronetted helmet bearing a Triton as crest, with scroll above. It is supported by two amorini, with scroll work masks, &c. *Italian*. 16th century. H. $5\frac{3}{4}$ in., W. $7\frac{1}{2}$ in. Bought (Soulages Collection), 1/.

A pleasing composition carefully executed.

5731. '59.

PEDIMENT. Bronze, gilt. Triangular top of a mirror frame. Two female angels, draped in richly patterned robes, are seated upon scroll work of elaborate ornamentation, with mask centre. They support between them a frame, which has probably contained a shield of arms. Above is a lion's mask, to which a ring has been affixed for suspension. *Italian*. 16th century. H. $9\frac{3}{8}$ in., W. 14 in. Bought (Soulages Collection), 1/.

This is a remarkably fine example of its class, of great elegance in design, and carefully finished; it is, perhaps, Venetian.

5732. '59.

PEDIMENT. Bronze, gilt. The triangular summit of a metal mirror frame. Two cupids holding a shield amid scroll ornament. *Italian*. 16th century. H. $3\frac{3}{4}$ in., W. 5 in. Bought (Soulages Collection), 1/.

7140. '60.

Italian. **P**EDIMENT or top of a Mirror Frame. Bronze. A composition of two cupids seated on strapwork scrolls, and supporting a shield of arms, surmounted by a vase and ornamental ring. Italian. 16th century. $4\frac{3}{4}$ in. by $4\frac{1}{4}$ in. Bought, 3*l*.

The bearings are, on a chevron between three ravens (?) a mullet. The helmet bears a similar bird between two wings as a crest.

PRESENTOIR.

448. '73.

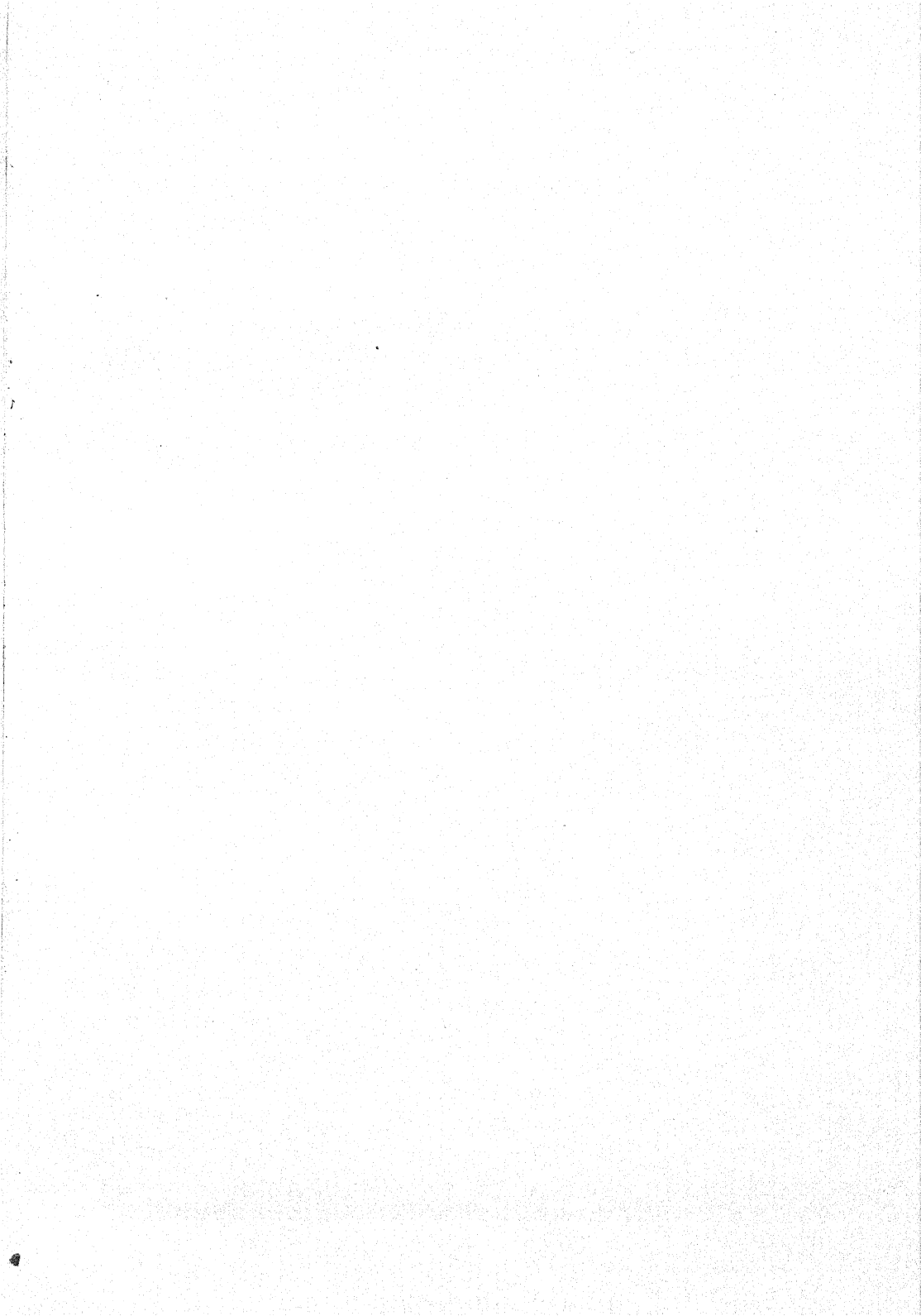
PRESENTOIR. Bronze, chiselled, and gilt. Fragment top of a presentoir; pear-shaped. Three small hooks, in form of eagles' heads, expand from the lower end, or close, on turning the screw above. It has been held by a figure, the hand of which still remains near the head of the screw. Italian. 16th or 17th century. L. $2\frac{3}{4}$ in. Bought, 15*s*.

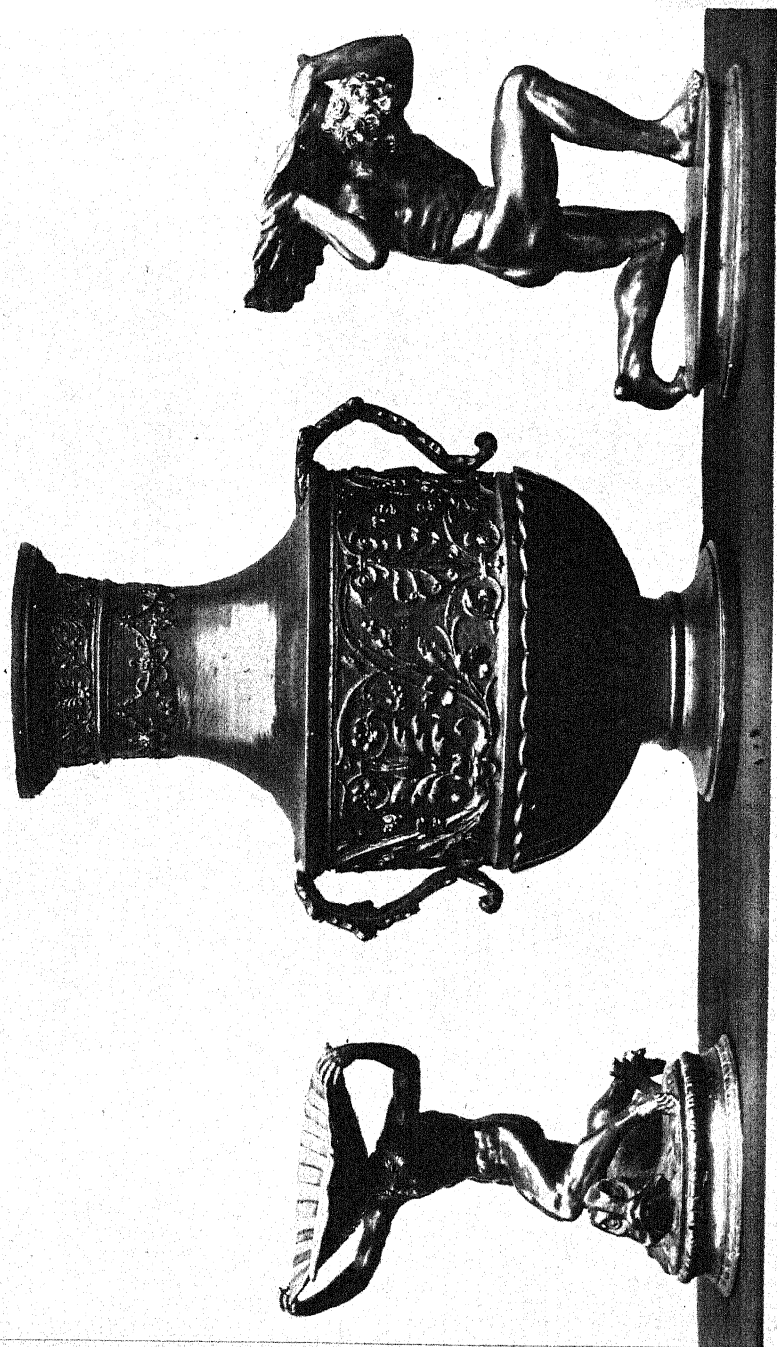
SALT CELLARS.

ITALIAN.

4096. '57.

SALT Cellar. Gilt bronze; pentagonal, the sides ornamented with medallions of the Cæsars in relief, &c. Italian. About 1500. H. $2\frac{7}{8}$ in., W. 4 in. Bought, 4*l*. 16*s*.





It is fashioned as a pentagonal plinth, with ogee and square base moulding, and standing on knob feet. Each side is as a sunken panel bearing a medallion, cast from an imperial Roman coin, surrounded with leafage ornament. These coins are of Vitellius, Vespasian, Claudius, Galba, Domitian. The top has its central sunken bowl for the salt, with cord edging and eagles in the angles; beneath, it is also enriched by a central rose and a belt within a wreath of trophies.

This is an admirable model, simple yet harmonious in its design, well balanced, and with an adaptation of its ornament so perfectly subjected to the main features of the form as to satisfy the eye in each particular.

1654. '56.

SALT Cellar or Inkstand and Sand Box? Gilt bronze. In two stages, removable, so as to form two distinct pieces, each enriched with engraved medallions, scrolls, &c. A stamped maker's mark occurs beneath, consisting of a negro's head between C and W. North Italian. About 1520. H. $4\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in. Bought, 3/.

The cylindrical lower portion is supported on three feet formed as winged masks with triple lions' claws; the drum is decorated with engraved scroll work between three wreathed medallions bearing heads of warriors. The upper stage supported by three dolphins is engraved with foliage, birds, &c.

This is a beautiful piece of workmanship and of elegant design. It was probably surmounted by a cover, now wanting.

627. '65.

SALT Cellar. Bronze gilt. A male figure kneeling on a dolphin and supporting a pecten shell on his shoulders. Italian. About 1560. H. $7\frac{3}{4}$ in., W. 5 in. Bought (Soulages Collection), 25/.

On a circular plinth having waves on its upper surface and edged by egg-and-dart and leaf-and-dart mouldings, is an aged male figure, without attributes, nude but bearded, his right knee resting upon a

Italian. dolphin's head, the left upon the creature's back. A large peecten shell is supported on his head and sustained by his outspread arms.

The modelling is executed with care and ability, although the action of the figure is somewhat constrained. There is a "go" about the whole composition which stamps it as a master's work, and much in the manner of Giovanni da Bologna (1525-1608), of whom it is not unworthy. In the writer's possession is a gilt salt cellar, perhaps Venetian, and of equal excellence. A triton, with double scaly extremities bestrides a tortoise; he trumpets with a conch shell, while holding an escalop to contain the salt. It is a remarkably vigorous and compact model. (*See Plate XXIV.*)

628. '65.

SALT Cellar. Bronze gilt. Formed as a youthful but muscular male figure kneeling on the right knee, and with upraised arms supporting a clam shell on his neck and shoulders. Florentine. About 1560. H. $8\frac{1}{4}$ in., L. $5\frac{3}{4}$ in., W. 4 in. Bought (Soulages Collection), 10/.

This also is an admirable model. A series of these artifice gilt salt cellars must have been made for some noble table; two of them are here, another is in the writer's collection, and a fourth, as he is informed, was recently sold in London at a very high price (over 100/). The writer also possesses the original in bronze from which these were cast; it is carefully modelled and finished by the artist's hand, and doubtless, the work of a master (perhaps John of Bologna), who had derived inspiration from the school of Michael Angelo. (*See Plate XXIV.*)

629. '65.

SALT Cellar. Bronze gilt. Formed as a youthful and beardless male figure kneeling and supporting a clam shell. Florentine. About 1560. H. $8\frac{1}{4}$ in., L. $5\frac{3}{4}$ in., W. 4 in. Bought (Soulages Collection), 10/.

The companion to No. 628, and of the same model.

630. '65.

SALT Cellar. Bronze gilt. Formed as a nude figure *Italian*. kneeling on the left knee, his arms raised and supporting a clam shell on his neck and shoulders. Florentine. About 1560. H. $6\frac{1}{4}$ in., W. 4 in. Bought (Soulages Collection), 5*l*.

A smaller and less vigorous model than Nos. 628-9, after the same ideal; varied also in the pose, which is more constrained, and in the details; a mouftache and small double beard are on the face. These may be from a design by the same artist, or the work of a pupil in the same studio.

631. '65.

SALT Cellar. Bronze, gilt. Formed as a nude figure kneeling on the left knee and with raised arms supporting a clam shell on his neck and shoulders. Florentine. About 1560. H. $6\frac{1}{4}$ in. Bought (Soulages Collection), 5*l*.

The companion to No. 630, and similar.

624. '65.

SALT Cellar. Bronze gilt. Three Tritons, supporting shells, surround a central stem, which rises from a triangular plinth, and is surmounted by a figure of Jupiter. Venetian. About 1570. H. 12 in., diam. 9 in. Bought (Soulages Collection), 25*l*.

On a triangular plinth, ornamented with strapwork, masks, &c. and supported at the angles by sea-horses, are three statuettes of Tritons, surrounding a central baluster-shaped pillar, bearing an armorial shield and each supporting an esclop shell; these at their junction are surmounted by a triangular pedestal on which is a statuette of Jupiter. The ornamental masks on the base and the faces of the Tritons are in silver.

625. '65.

Italian. **S**ALT Cellar. Bronze gilt. On a triangular plinth supported at the angles by sea-horses are three statuettes of Tritons furrounding a central pillar; above is a statuette of Venus with a dolphin. The ornamental masks and faces of the Tritons are in silver. Venetian. About 1570. H. 12 in., diam. 9 in. Bought (Soulages Collection), 25%.

This is the companion and precisely similar in all its details to No. 624, except in the surmounting figure.

There is no reason for doubting that these are in their original completeness, with the exception of a repaired fracture, and although somewhat coarsely executed they are fine examples of their class. The vicissitudes to which such objects have been exposed, and the fact of their having been formed of separate castings put together and attached by screws easily removed, render these large Venetian *drageoirs* extremely rare when perfect; in pairs still more so. The writer is fortunate in possessing one of great elegance, its design of similar general character to those under notice but more carefully elaborated. The esclop shells are of silver, and Neptune is the surmounting deity. An engraving of it is the 11th plate in the Catalogue of the Uzielli Collection by Mr. J. C. Robinson.

626. '65.

SALT Cellar. Bronze gilt. Four figures kneeling on a square base, support a sarcophagus-shaped vase, above which is another and a surmounting cover enriched with trophies, &c. Venetian. About 1580. H. $17\frac{3}{4}$ in., W. $7\frac{1}{2}$ in. Bought (Soulages Collection), 20%.

The square pedestal is adorned with strapwork, masks, and foliage; the four kneeling male figures uphold a square sarcophagus-shaped vase, having a circular cavity above and figures of cupids at the angles (all four modern restorations); the sides of this are repoussé and engraved with marine subjects. It is surmounted by another stage, table-shaped, upheld by four female terminals with lions' feet, and enriched with

scroll work ; this also has its circular basin and is again surmounted by a pyramidal cover borne on helmeted terminals and decorated with trophies repoussé ; on the summit is an orb which has probably borne a figure or an ornament. *Italian.*

In the main it is perhaps complete, but a central support between the kneeling figures is wanting, and some of the details are restorations. The workmanship is coarse, but the outlines and general effect are good ; it is important also from its size.

632. '65.

SALT Cellar. Bronze gilt. Three Tritons supporting pecten shells, surmounted by a statuette of Mars. *Italian.* 16th century. H. $10\frac{3}{4}$ in. Bought (Soulages Collection), 10*l*.

Made up of fragments brought together to form an incomplete whole. The plinth is wanting, and the three Tritons have been originally placed round a central pillar ; the surmounting figure is not of the same origin as the other parts. The knobs, as feet, are modern, so is the attachment of the shells to the Tritons ; these are tied together below by wire.

5727. '59.

SALT Cellar, the upper stage only. Bronze gilt. The basin for the salt is supported by four terminal figures, with wreaths of flowers between ; above rises a four sided obelisk of open arabesque scroll work supporting a figure of a boy. *Italian (Venetian).* End of 16th or early 17th century. H. $10\frac{3}{4}$ in., W. $3\frac{3}{4}$ in. Bought (Soulages Collection), 2*l*.

The workmanship and design of all the different parts would warrant the conclusion that they belong to each other, and are from the same piece. Some small member, as a ball or globe, may originally have been placed between the pyramid and its surmounting boy.

SALVERS.

ENGLISH.

138. '64.

English. **S**ALVER. Gilt metal, with surrounding border of foliage. By G. Webster. English. Prize object in the Society of Arts Exhibition, 1863. Diam. 19 in. Bought, 6*l.* 6*s.*

FLEMISH.

7842. '61.

Flemish. **S**ALVER. Brass or latten. Embossed with double border of ovals and dots connected by punched chainwork and stars; in the centre are figures, in relief, of the two Jewish spies bearing the grapes from the promised land, surrounded by a belt leafage. Flemish. Last half of 16th century. Diam. 21 $\frac{3}{4}$ in. Bought, 5*l.*

This is a large example, a good deal rubbed by wear, of a numerous class of ornamented salvers; their form in section differs from the German and from the Italian. The whole of the ornamentation seems to have been executed by beating simply, or into a hollow mould, and by punching tools, with the slight exception of the outline of the figures which is sometimes sharpened by touches of the graver.

Important manufactories of various vessels in copper and in latten or brazen were existed at Dinant, Tournai, Brussels, and Bruges during the course of the 14th, 15th, and 16th centuries, and also at Bouvigne on the Meuse. This dish, certain candlesticks, and other objects in like material, believed to be of Flemish make and described under their several heads in this Catalogue, may, with great probability, be ascribed to one or other of those localities, the productions of which were known far and wide as *Dinanderies*. But we must not blind ourselves to the fact that in Central Germany, at Augsburg, and at Nuremberg, and also in the north of Italy large quantities of somewhat similar wares were produced. It is now extremely difficult, in the absence of signed and dated examples, to determine as to which locality a particular

specimen may be assigned. We can only infer as to their probable attribution, from the quaint character of the forms, the ornamentation, and the workmanship, after comparison of various pieces with each other and with well substantiated typical examples. *Flemish.*

FRENCH.

2521. '48.

SMALL Salver. Bronze, cast. A central medallion portrait of Francis I.; border of arabesques with four heads in medallion. French. 1848. (Messrs. Eck and Durand.) Diam. $8\frac{1}{2}$ in. Bought. *French.*

1187. '64.

SALVER or Plateau. Grounded in gold, with intertwining branches of laurel in silver, surrounding medallion portraits of the Kings of France around a larger central medallion of King Louis Philippe. Two highly raised oak wreaths border the rim. French. By Wiese of Paris. About 1845-8. Diam. 2 ft. 8 in. Bought, 40*l*.

A huge ungainly thing, carefully but coldly executed in the details, which are ill distributed and balanced for the general effect.

GERMAN.

5764. '59.

SALVER. Latten or brass, circular. With raised centre surrounded by radiating embossed gadroons and intervening leaves, within a belt of unconnected inscriptions in German text; the sides impressed with hollow gadroons, and the rim plain. First quarter of 16th century. Diam. 18 in. Bought, 11*s*. 4*d*.

German. Augsburg or Nuremberg work of the early part of the 16th century. This is a characteristic example of an article of manufacture, which appears to have been exported in large quantity to Italy and other parts of Europe; numerous specimens may even now be met with in that country, the bands of inscription ordinarily consist of a few words repeated, sometimes scripture texts, and are doubtless intended merely as ornament. The name **M. Luther.** has been observed on some by Mr. Weale, but whether referring to the great Reformer or to a Flemish or German manufacturer of that name is uncertain, as it was not connected with a date or locality. Some of these brazen dishes are of earlier date, of the 15th century; one belonging to Mr. Franks is dated **1510**. 1487. Their use has not yet been satisfactorily explained. They have been called "alms dishes," but their use for collecting alms is doubtful, as a rule. It has been supposed, and not without reason, that they may have been held beneath the officiating priest's hands when washed by means of the *lavacrum*, but it is remarkable that no corresponding ewers should have been preserved. The writer is inclined to take a more secular view, believing that they may have been made to adorn the *dressoir*, or to hand scented water to the guests. The reader is referred to the note to No. 7842, on page 188. These dishes sometimes occur with the armorial bearings of their former owners enamelled in the centre.

5765. '59.

SALVER. Latten or brass, circular. With raised central flower of gadrooned leaves, concentric Gothic inscription, and two circles of punched leaf ornament. German. Late 15th century or early 16th century. Diam. 18 in. Bought, 11s.

This is of the same form and character as No. 5764. '59.

5766. '59.

SALVER. Latten or brass, circular. With raised central rosette of embossed gadroons, surrounded by two belts of inscription in Gothic character, which however convey no meaning; the sides also beaten in hollow gadroons. German. 15th or early 16th century. Diam. 16½ in. Bought, 11s.

Of the same period and general character, but differing in form *German*. from No. 5765. It has been tinned.

2060. '55.

SALVER. Latten or brass. Having a raised gadrooned rose centre, and band of ornamental inscription in Gothic character. *German*. Late 15th or early 16th century. Diam. 19 in. Bought (Bernal Collection), 6*l*.

On the centre has been affixed a plate of silver engraved and coloured with translucent enamel, having a mask and a cherub's head between two shields of the same arms, viz., per bend gules and bendy indented, in chief a lion passant bendways. These are probably intended for those of the Rucelai of Florence, the lower division of whose shield, however, is barry, indented, or, and azure. (Paffnerini.)

The dish is probably of Augsburg or Nuremberg manufacture, the enamelled silver centre is Italian and was probably added after its importation into that country.

2995*a*. '56.

SALVER. Latten or bronze. Embossed with a rosette of spiral gadroons, to the centre of which a coloured enamel medallion has been attached, representing Hercules and so inscribed; the hollow also is impressed with spiral gadroons, and the rim stamped with a leafage border; a moulded edging would seem to have been subsequently superadded. *German*. First quarter of 16th century. Diam. 17 in. Bought, 7*l*. 4*s*.

This salver is also of German make; the enamelled medallion may have been added as an additional ornament in Italy.

2059. '55.

SALVER. Brass, repoussé. With two escutcheons of arms with mantlings, and dated 1539. *German*. Diam. 18½ in. Bought (Bernal Collection), 3*l*. 15*s*.

One shield bears four annulets, and is surmounted by a helmet with the crest, a demi ibex erased holding an annulet in the mouth (Mosto

German. of Venice. ? . (Coronelli). The other bears an arm embowed in armour issuing from a cloud, and tenant a sabre; the crest is a wolf-hound sejant, on a double horned helmet.

A stamped leafage moulding is on the rim; this moulding is the same as that used upon the dishes with a raised central rose, as Nos. 5764-5. '59, which would imply a similar origin.

7844. '61.

SALVER. Latten or brass, of beaten work. In the centre a flower-like boss surrounded by four leaf-shaped lobes, between which are thistles and small flowerets. *German.* First half of 16th century. Diam. $13\frac{1}{2}$ in. Bought, 3*l*.

In form this approaches to the Italian, but in the general character and ornamentation it is more nearly allied to the salvers, Nos. 2059. '55 and 574. '72, and may probably be of Nuremberg manufacture.

574. '72.

SALVER. Copper, repoussé. In the centre a shield of arms with helmet, lambrequin, and crest; surrounded by two raised beadings, between which is an engraved inscription, and by a circle of gadrooned rosettes. On the rim is a quotation from the 90th Psalm, and the date 1585 within a raised corded edging. Made by Hans Khoch. *German* (Nuremberg?). Diam. $15\frac{3}{4}$ in. Bought, 7*l*.

The inscription round the rim reads:

1 . 5 . 8 . 5 . *Wir . lebre . uns . bedencken . das . wir . sterbenmussen . auss . das . wir . thlug . werden . Psalm . lxxxx .*

That on the inner circle:

*Hans . Khoch . Rom . Khan . Ka . Schaffer . im . Rhyppf-
erhamer Neutol . B . A . D .*

The shield bears a full-length figure of a man, crowned, and in the costume of the 16th century; he holds a hammer in the right, and a rose, slipped, in his left hand. The crest is on a coronetted helmet, a demi-lion rampant holding a hammer.

ITALIAN.

7801. '62.

SALVER. Bronze. Engraved with Saracenic foliated scroll diapering, damascened with gold and silver; an enamelled armorial shield in the centre. Italo-Arabian (perhaps Venetian). 15th century. Diam. 1 ft. 4 in. Bought, 25*l*.

Italian.

In the middle is a raised boss of eight-leaved form, of which the shield occupies the centre; the sides and rim rise at angles from the sunk hollow of the dish. The ornamentation is a Saracenic or Arabesque foliated diapering, incised and occasionally damascened with gold and silver, overlaid by an interlacing ribbon, silvered.

This may be the workmanship of some of those orientals who established themselves in Rhodes, in Corfu, Illyria, and Venice during the 15th and 16th centuries. They probably made many of the admirable bowls, pails, fire-balls, and other objects, frequently bearing Arabic inscriptions, for a notice of which the reader is referred to the Oriental section of this Catalogue. The damascened candlesticks of this collection (Nos. 2095 to 558) were in all likelihood the work of some of their descendants, or by Italian hands guided by designs which they had introduced, and which left so strong an impress on Venetian metal and other art workmanship during the course of the 16th century.

The shield is of silver, superimposed and graven, with an escutcheon of nearly similar form, surmounted by helmet, lambrequin, and crest. The bearings are enamelled in colour; they are gules, a greyhound rampant (or saliant?) argent, collared; the crest a demi-greyhound rampant, argent, collared.

2061. '55.

SALVER. Bronze. Richly diapered, with Saracenic pattern of scrolls and foliage reserved, the leading features of which have been damascened with silver. On a central roundel is a shield of arms. Italo-Arabian (Venetian?). End of 15th or early 16th century. Diam. $18\frac{3}{4}$ in. Bought (Bernal Collection), 43*l*. 1*s*.

Italian.

The entire surface is covered with a double reticulation of intricate arabesque patterns, one over-riding the other; both are reserved, the ground being chiselled from the patterns, of which that below is smaller and more uniform, that above is bolder and overlaid with silver. The effect is extremely rich.

This is a very fine example of the dishes, worked probably by Oriental artists for the Venetian families. The shield, of fantastic form, is divided per pale; the dexter side, per bar, in chief, three quarterfoils or roses; sinister, paley-bendy. (*See* Plate XIII.)

5632. '59.

SALVER. Bronze, gilt, chased and engraved with rich ornamentation of battle subjects, &c. North Italian or Venetian. About 1530-50. Diam. 20 in. Bought (Soullages Collection), 75*l*.

In the centre is a raised medallion with moulded edging and engraved with a shield of arms; per bar, in chief a wheel (?), in base three mounts or hillocks (possibly a variety or misrepresentation of the Chigi attainment); surrounding this is a wide belt of ornamentation, having panels engraved with classical battle scenes, surrounded by interlaced strapwork, foliated ornament, grotesques, terminals, &c., among which are medallions with allegorical and other figures. The border is similarly enriched with foliation, grotesques, &c., medallions bearing emblematical figures, and others with siege and battle subjects.

This is a remarkable example of superabundant ornamentation and painstaking artistic labour, the general design of which is similar to that upon the larger Urbino enamelled earthenware plateaux of the Fontana fabrique, of which examples are to be seen in the Louvre and Florence Museums, the Fontaine and Rothschild Collections, &c.

Such salvers must have been intended for secular use, the adornment of the *credenza*, and, as the rose-water dish, handed round with the accompanying ewer for the use of guests after meals. The names of the engravers are occasionally incised, but not upon this example, nor is it by the same hand as Nos. 585, 2058, and 2062.

A beautifully engraved plateau in the same taste was in Mr. Forman's possession, and signed by the artist, "*Horacio Fortezza fece' in Sebenico del LXII. (1562).*" It was at the Loan Exhibition of 1862 (No. 6595). Others by the same artist are known. (*See* Plate XVII.)

585. '65.

SALVER. Bronze; engraved, in belts adapted to the form *Italian.* of the piece, with foliated arabesques in panels of strapwork, guilloche ornaments, masks, grotesques, wreaths of foliage, &c.; in the centre a medallion with a shield of arms. Venetian. About 1530-40. Diam. $19\frac{1}{4}$ in. Bought (Soulaiges Collection), 10/.

The bearings are argent, a fess vair ancient, azure and argent.

Although not of the highest elaboration the engraving of this plateau is extremely bold and effective, executed with a freedom which denotes an able hand, probably the same which engraved No. 2062. '55. It is represented on Plate 3, Metal Work, in the "Art Treasures of the United Kingdom," edited by J. B. Waring, fol. 1858.

2062. '55.

SALVER. Gilt bronze or brass; chased and engraved with ornamental patterns round a central shield. Venetian. About 1530-40. Diam. $17\frac{1}{8}$ in. Bought (Bernal Collection), 22/ 1s.

Shaped panels bordered by strapwork, with lateral masks and having central medallions of arabesques and rosettes on a grounding imitative of rusticated stonework; the whole is surrounded by foliated grotesques, wreathage, &c.; in the centre a shield of arms bearing, azure, a lion rampant playing a flageolet (?).

Somewhat more deeply incised, but with the same vigorous touch of the graver, this example may, with probability, be assigned to the same artist as No. 585. '65. The gilding which enriches the surface has also saved it from being so severely worn.

2058. '55.

SALVER. Gilt bronze; chased and engraved with grotesque grounding, panels, &c. round a central shield.

Italian. Italian. About 1530-40. Diam. 18 in. Bought (Bernal Collection), 20*l.* 10*s.*

The surface is nearly covered with grotesques around cartouches of strapwork lined with silver, and masks bearing circular medallions of arabesque. A central shield of arms, surrounded by a wreath, which is repeated on the sides, and a border of grotesques, with oval cartouches of arabesques sustained by winged terminals.

This is another fine example by the same able artist as Nos. 585. '65 and 2062. '55, nearly agreeing in design and style with the latter specimen. The strapwork of the panels and the border lines in this have been further enriched by a string of silver damascening, now for the most part effaced. The arms would seem to be those of the family Erizzo of Venice (Litta), namely, purple or azure, on a bend, or, a hedgehog and a buckle, fable.

4316. '57.

SALVER. Bronze; engraved with interlaced ribbon work, "tirata," enclosing panels of the same, and arabesque filling, with central shield. Reverse engraved with large central rosette and wreath border. Italian (Venetian). About 1540. Diam. 17½ in. Bought, 10*l.*

A coarser example, but not without merit in the pleasing variety of the "tirata" ornamentation.

4891. '58.

SALVER. Stamped copper washed with silver. Embossed in belts of leafage, foliated scrolls, wreaths, and mouldings; on the raised centre an escutcheon bearing a coat of arms. North Italian or Venetian. 16th century. Diam. of salver, 19½ in. Bought (with ewer), 5*l.* 5*s.*

Salvers of this character are now seldom found, their ewers have generally survived them, and of these we have several in the Museum

(Nos. 7785, *et seq.*). It is possible that the silvering may have been renewed at a later period. *Italian.*


The arms, which like so many others we have failed in tracing, are barry of five, in chief three stars of six points, issuing from the fourth bar a rose tree of three stems, each flowered and leaved.

The ewer, No. 4892, belonging to this salver is described under that heading.


SNUFFERS.

FLEMISH OR GERMAN.

620. '65.

SNUFFERS. Bronze; the square box is ornamented with a firen or mermaid in relief and with punctured ornament; the long handles are of twined work, the ends, snake-like, are recurved to form the loop. The maker's (?) mark  is stamped. *Flemish or German.* Second half of 16th century. L. $9\frac{3}{8}$ in., W. $2\frac{1}{2}$ in. Bought (Soulages Collection), 1*l.*

2080. '55.

SNUFFERS, a pair. Brass; the pyriform box ornamented with figures of Adam and Eve in relief, the sides with arabesques and medallions; the handles turned, of baluster form, with looped snake ends. Stamped with the maker's (?) mark . *Flemish or German.* Late 16th century. L. $8\frac{1}{4}$ in. Bought (Bernal Collection), 1*l.* 2*s.*

Although these appear to be of similar make to No. 620, they are stamped with another mark, which again occurs on No. 2082.

2082. '55.

SNUFFERS. Latten or brass. The square box decorated with the imperial double-headed and crowned eagle;

Flemish baluster handles with looped snake ends. *Flemish or German.*
or Late 16th century. L. 9 in. Bought (Bernal Collection), 1*l*.
German.

These are also stamped with the same maker's mark which occurs on No. 2080, viz., two hawks' bells in a gabled panel.

FRENCH.

1346. '53.

French. SNUFFERS. Brass, cast and chased, with a mask, scroll foliage, flowers, and other ornaments. Early 18th century. French. L. $7\frac{3}{8}$ in. Bought, 15*s*.

1215, 1215*a*. '55.

SNUFFERS and Tray. Gilt metal. The tray edged with foliated scroll work, rising on one side into a loop handle; two raised stands support the snuffers, which are ornamented with punched and chased scrolls, &c. French. 18th century. Period of Louis XV. L. of snuffers, 7 in.; tray, $8\frac{1}{2}$ in. by $4\frac{1}{4}$ in. Bought, 1*l*. 16*s*. 5*d*.

ITALIAN.

2081. '55.

Italian. SNUFFERS. Bronze. The top of the pyriform box is ornamented with a winged and helmeted female head in high relief, between two terminal figures; above is the medalion of a Roman Emperor, and beneath a grotesque mask. The stems of the handles are formed as terminal figures rising into loops. Italian. 16th century. L. $8\frac{1}{4}$ in. Bought (Bernal Collection), 1*l*. 3*s*. (See Etching.)

2620. '55.

SNUFFERS. Latten or brass. The top of the pear-shaped box engraved with interlaced strapwork. Probably Italian. Late 16th century. L. $6\frac{3}{8}$ in. Given by W. Maskell, Esq.



SKM
(84)

PAIR OF BRONZE SNUFFERS - ITALIAN CINQUE-CENTO - L. 8 $\frac{3}{8}$ IN.

(BERNAL COLL.)

S.K.M. (No 2081.)

W. WISE. FECIT.

1597. '55.

SNUFFERS, a pair. Brafs. Italian? 16th century. *Italian.*
Bought, 1*l.* 10*s.*

4869*a.* '58.

SNUFFERS. Brafs. On the box a figure of Religion or Faith, armed with a sword and a shield bearing a cross. She is crowned by two boy angels and stands on a fallen figure, probably typical of vice or unbelief; interlaced strapwork covers the sides; two terminal figures form the handles. *Italian.* 17th century. L. 6½ in. Bought.

STANDS.

GERMAN OR FLEMISH.

1596. '55.

STAND. Brafs, circular; with pierced Gothic foliage and leafage mouldings resting on three feet formed as seated figures of children sitting on globes. *German or Flemish.* 15th century. Diam. 9⅝ in. Bought, 4*l.*

These stands were probably used for supporting vessels containing hot liquids or viands on the table, or on which to place pans containing hot charcoal.

2293. '55.

STAND. Gilt brafs or bronze, circular; with pierced and chiselled open-work border, among which six male helmeted heads in medallions, are supported by male and female

German tritons, sea-horses, &c. It rests on three feet formed as
or cherubs' heads on lion's paws. German. About 1530. H.
Flemish. $2\frac{1}{2}$ in., diam. $11\frac{1}{8}$ in. Bought (Bernal Collection), 8*l.* 10*s.*

2294. '55.

STAND. Lacquered brass, circular; on the projecting margin are two German inscriptions in open work. German. Dated 1595. H. 2 in., diam. $9\frac{3}{4}$ in. Bought (Bernal Collection), 6*l.* 6*s.*

The inscriptions read "HAT . MICH . VEREHRT . DEM . ERBARN . UND . FVRNEMEN . DAVID . DILHERN . 1595 : " ("David Dilhern has honoured me with kindness and respect"); on the other side, "ICH . BIN . DVRCS . FEVER . GEFLOSSEN : CRISTOFF . MAIER . HAT . MICH . GOSSEN " ("I have thro' fire flowed : Christof Maier has cast me").

ITALIAN.

73. '64.

Italian. **S**TAND. Beaten copper, cylindrical; the edge in gadroon ornament, the body in openwork of flowers and foliage, with swing handles. Italian. 17th century. Diam. $10\frac{1}{2}$ in. Bought, 2*l.*

STEWPAN.

FRENCH.

536. '69.

French. **S**TEWPAN. Bell metal; cylindrical, with rounded bottom on three feet formed as lizards' heads, a belt of gadroon and leafage moulding furrounds; an iron handle swings from

eyes formed as knotted snakes. French. First half of 17th *French*. century. H. 11 in., diam. $9\frac{1}{2}$ in. Bought, 8/.

This vessel has great elegance of form, well balanced, and accentuated by appropriate ornamentation. The cover was doubtless in accordance with the vase-like body of this artifice *pot-au-feu*.

STIRRUPS.

ITALIAN.

2191, 2191a. '55.

STIRRUPS, a pair. Gilt bronze, with ornaments of grotesques, *a candeliere*; on the sides in relief a central foliated stem rises between pairs of eccentric terminal and grotesque figures; a barred grating to the foot. Italian. About 1530. H. $6\frac{3}{4}$ in., W. $4\frac{3}{4}$ in., diam. $4\frac{1}{2}$ in. Bought (Bernal Collection), 10/.

6975. '60.

STIRRUP. Gilt metal. Ornamented on the sides with flags, Roman standards, lictors' rods, &c.; a balustered grating to the foot. Italian. Latter end of 16th or early 17th century. H. $7\frac{1}{4}$ in., W. $5\frac{1}{4}$ in. by $3\frac{1}{2}$ in. Bought, 4/.

6976. '60.

STIRRUP. Gilt metal. Ornamented with flags, Roman standards, lictors' rods, &c. Italian. 16th or 17th century. H. $7\frac{1}{4}$ in., W. $5\frac{1}{4}$ in. by $3\frac{1}{2}$ in. Bought, 4/.

The Companion to No. 6975.

STOVE FRONTS.

ENGLISH.

4028. '53.

English. **S**TOVE Grate Front. Bronzed and lacquered brass. A boy on either side holding a cornucopia, whence arches a twisted wreath of leafage and fruits. English. Designed by A. Stevens. Manufactured by Hoole and Co., Sheffield. (Exhibition of 1851.) H. 2 ft. 11 in., W. 3 ft. 5½ in. Bought, 17*l.* 10*s.*

4029. '53.

STOVE Grate Front. Bronzed, lacquered brass, and steel. On the key of the arch is a female mask, two of men are below, from these spring a wreath of bronze leafage backed by a fluted *cavetto* of brass. English. Designed by A. Stevens. Manufactured by Hoole and Co., Sheffield. (Exhibition of 1851.) H. 2 ft. 10 in., W. 3 ft. 3 in. Bought, 15*l.*

4030. '53.

STOVE. Bronze. An Italian air stove, with panels or plaques of printed earthenware. English. Designed and modelled by A. Stevens. Manufactured by Hoole and Co., Sheffield. H. 4 ft. 2 in., L. 3 ft., W. 2 ft. 4 in. Bought, 50*l.* 10*s.*

STYLUS.

ITALIAN.

648. '65.

STYLUS or Crayon. Gilt metal. Engraved with foliated ornament, topped by an urn-shaped knob, and having a four-grooved silver point. Italian. About 1530. L. 5 in. Bought (Soulages Collection), 5/.

An object of considerable rarity. Such was used by artists in the 16th century for drawing with a fine point on paper properly prepared for the purpose. It is of very elegant form.

TAPS.

ITALIAN.

589. '65.

TAP to a Cistern or Fountain. Bronze. The spout formed as a grotesque ram's head; the handle as an eagle with outstretched wings. Italian. Late 16th century. H. $3\frac{1}{2}$ in., W. 5 in. Bought (Soulages Collection), 2/.

6961. '60.

TAP to a fountain or *lavello*. Bronze. The figure of a firen or a mermaid, holding a vase in each hand, from which the water flowed; a tap is inserted in the lower part of the body and nozzles in the breasts. German or Italian? 16th century. 10 in. by $11\frac{1}{4}$ in. Bought, 12/.

This probably belonged to a fountain fixed against the wall, the water constantly flowing from the smaller openings; the tap, when turned, furnished a larger supply.

URN.

DUTCH?

4288. '57.

Dutch. URN or Pot for hot water. Gilt metal. Of hexagonal escalloped form, with two foliated scroll handles, mounted on three scroll feet and with three taps. The lower half of the body is covered with flowery diapering in relief; the cover surmounted by a knob. Flemish or Dutch (?). About 1700. H. $13\frac{1}{2}$ in., extreme diam. $9\frac{3}{4}$ in. Bought, 3*l*.

VASES.

BELGIAN.

171*a*. '51.

Belgian. VASE. Pear-shaped. The copper ground is diapered with engraved scrolls; the decoration of sprays of flowers is outlined with gold and filled in with an enamel, which was originally green; silver flowers are round the neck. Belgian. (Falloise, Liège.) H. $5\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in. Bought (Exhibition of 1851), 3*l*.

There is considerable elegance in the design, and but for the failure of the enamel the effect would have been good. It is executed with much skill and painstaking.

ENGLISH.

3545. '51.

English. VASE. Wrought brass. A flower vase, with medallion and diaper borders painted in oil, in the style of the 15th

century. English, (Hardman and Co., Birmingham, from a design by Pugin). H. $6\frac{3}{4}$ in., diam. $4\frac{1}{2}$ in. Bought (Exhibition of 1851), 1*l*.

7229. '60.

VASE. Electro-bronze. With frieze in high relief of subjects taken from Milton's Paradise Lost. English. About 1858-60. (Coalbrook Dale Company.) H. 4 ft. 1 in., diam. 2 ft. 7 in. Bought, 50*l*.

4031. '58.

VASE, with Cover, cylindrical, on a spread foot, (tobaccol-pot). Bronze. Round the drum are four cupids holding falls of drapery, the cover, surmounted by a seated figure of an Indian, is adorned with masks and acanthus foliage. English. About 1856-8. Designed and modelled by Godfrey Sykes, of the School of Art, Sheffield. H. 9 in., diam. 4 in. Given by the Committee of the School of Art, Sheffield.

These cupids are ultra Michael Angelesque; so also is the figure of the Indian on the top (a sort of Indian Moses), but ill-according with the masks and leafage on the Italian lid. The mouldings are too strong and heavy, and the whole design overdone. In after years its modeller did better things than this.

FRENCH.

4786. '48.

TAZZA. Bronze. Three figures of cupids on the base, French. and three female figures who hold drooping wreaths, surround the stem. French. About 1845. H. $6\frac{3}{4}$ in., diam. $6\frac{1}{2}$ in. Bought.

2701. '56.

French. **V**ASE. Bronze. With ovoid body, elongated neck, and trumpet mouth; the handles, square, are formed as knotted tendrils; the body is ornamented with sprays of plants and swallows, in relief. *French.* (Barbedienne, Paris.) H. $11\frac{1}{2}$ in., diam. 4 in. Bought (Paris Exhibition, 1855), 6*l*.

This is an example of that somewhat over-strained elegance of form so prevalent among the modern French designs; it wants vigour and degenerates into effeminacy.

2703. '56.

PATERA or Cup. Bronze. Decorated, in rilievo, with the subject of the battle of the Amazons, surrounded by a border of arabesques. *French.* (Barbedienne, Paris.) H. $4\frac{5}{8}$ in., diam. $9\frac{3}{4}$ in. Bought (Paris Exhibition, 1855), 2*l*.

2702. '56.

TAZZA Vase. Bronze. After the antique. With central subject in relief, a dead deer, an eagle and vultures; with the inscription LIBERALITAS · AVGVSTA ·; handles with scroll and leafage attachment, and masks beneath. *French* (Paris Exhibition, 1855). W. 16 in. by 10 in., H. 4 in. Bought, 4*l*. 16*s*.

30. '64.

TRIPOD. Bronze. Supporting a tazza of red Pyrenean marble, ornamented with three bronze heads of Isis. *French.* Lerolle, Paris. About 1862-64. H. of tripod, $9\frac{3}{4}$ in.; diam. of tazza, $14\frac{1}{2}$ in. Bought, 9*l*.

776. '69.

VASE. Imitation bronze. Greek design. Bought as an *French*. example of cheapness of manufacture. French. H. $8\frac{3}{4}$ in., diam. $10\frac{3}{4}$ in. Bought (Paris Exhibition, 1867) 2*l*.

700. '69.

VASE and Cover. Bronze. Inlaid with flowers and foliage in silver, with borders above and below, on a gilt base. Japanese style. French. Given by Mons. C. Christoffe. H. 12 in. (Paris Exhibition, 1867.)

ITALIAN.

35. '65.

VASE. Bronze. The body cylindrical, having foliated *Italian*. ornament in relief, with foot and elongated neck ; a handle is on each side, formed as a falling acanthus leaf. Italian. Second half of 15th century. H. $12\frac{1}{2}$ in., diam. 9 in. Bought (Piot Collection), 206*l*.

Round the drum is a belt of conventional foliated ornament after the antique, in which the Grecian honeysuckle is a prominent feature, and beneath this a bold gadrooning ; the spreading foot is simply moulded. Round the neck is another belt of classic foliation, with leafage border above, and skulls, flowers, &c. suspended by falls of ribbon. The metal is of the richest quality and is covered by a dark, almost black patina.

This is a very beautiful and purely *quattro cento* work, the sharpness and firm yet delicate execution of the ornament, proclaiming it the work of a modeller instinct with art. The form is graceful and admirably accentuated by the ornament. It is probably a Florentine model of the palmy middle 15th century, and has more of the character of Verrocchio's works than of those of Pollaiuolo ; it might indeed have been produced in the studio of Donatello.

This form is characteristic of the period, frequently occurring on monumental works in marble, and particularly in the enamelled pottery produced by the members of the Della Robbia family. (*See* Plate XXIV.)

1581. '55.

Italian. VASE. Bronze. Crater-mouthed, with globular bowl, richly decorated in concentric belts of foliated ornament in relief, with cornucopiæ, falling wreaths, cupid masks, acanthus-leaf, egg and dart, and other mouldings. Italian. First half of 16th century. H. $14\frac{3}{4}$ in., diam. 17 in. Bought, 25%.

A fine vase, the foot of which, if not a modern restoration, has been detached and repaired.

843, 843a. '70.

VASES, a pair. Bronze. With arched handle and spout, acanthus, terminal, and other ornament. Italian. Late 17th century. H. $17\frac{1}{2}$ in., W. $9\frac{1}{4}$ in. Bought, 80% the pair.

Of inverted gourd form, rising behind into an arched scroll handle, which is covered by a boldly chased acanthus leaf, and by a foliated dolphin's head on the front, where it slopes outwards to form a spout; beneath this is a scroll terminal Bacchic boy, strapped by his arms to the vase, and with falls of leafage on either side. The lower extremity swelling to the foot is enriched with an edging of wave ornament.

These noble vases are of a very original and characteristic design, executed with great precision and artistic care; the chasing also has been highly finished. Their lines are charmingly rendered, and the bold effect of the acanthus leaf handle very admirable. Note the gentle sweep with which the seeming spout is carried above the boy's head and the beautiful crisp execution of the leafage. They are very suggestive, and of a model which might be rendered in pottery or porcelain, but the forming and firing would require painstaking skill to preserve the fine lines upon which so much of their beauty depends. (*See* Plate XXV.)

137. '69.

VASE. Bronze. Richly ornamented with subjects and foliage in relief. Italian. End of 17th or early 18th century. H., without pedestal, 2 ft. $\frac{1}{2}$ in., W., including handles, $14\frac{1}{2}$ in. Bought, 80%.



VASE.

Orfèvre, Saint-Germain, Paris.



The body of crater form, surmounted by a spirally fluted neck and spreading foliated spout, is supported on a similarly fluted foot. It is divided into two members, the lower swelling part bears eagles on either side, in high relief, sustaining wreaths of foliage. The higher sides bear representations, in rilievo, of the triumph of Bacchus, and of Silenus borne by satyrs. In front a mask, crowned with feathers, surmounts a scroll pilaster, while similar scroll work, springing from a mask behind, sustains the handle; this is formed as a seated female figure, entwined in the double sinaky tails of a terminal satyr, who stoops over her, looking into the vase's mouth. The pedestal is of gilt wood. *Italian.*

A very good specimen of the overloaded style of the early 18th century rococo; a work of merit for the casting and tooling, but porcelain and exaggerated in character, though not without considerable elegance. It is in an exuberant taste; contrasting unfavourably with the precision and grace of the *quattro cento*.

140. '65.

VASE and Cover. Bronze, elliptic. The body, supported on four lions' paws; the cover surmounted by a seated boy. *Italian.* 16th century (?). H. $9\frac{3}{4}$ in., W. 8 in. Bought, 12.

The ornamentation is in relief, and consists of strapwork, enclosing dragons in medallions and foliage; the swelling lower half with gadroons and four projecting lions' masks holding rings, on scroll work connecting with the feet. The lip has an acanthus moulding. The lid, divided into four panels, on which are figures of Harpies separated by projecting scrolls, is surmounted by a seated figure of a boy holding an armorial shield.

If genuine this vase has been cleaned down to the metal and recoloured, the hanging rings, formed like finger rings of the 16th century, with raised bezels, being modern additions. But it has rather the appearance of a carefully executed *surmoulage*, perhaps from an original of the later 16th century, which may have been highly finished, or a modern imitation of the *cinque-cento*.

WARMING PANS.

DUTCH.

4214. '55.

Dutch. **W**ARMING Pan. Brass. With perforated cover of beaten work, having Venus and Cupid in the midst, men driving dragons, dogs, and other creatures, among scroll work, flowers, &c.; a Dutch inscription is round the margin. The brass handle is octagonal with turned ornaments. Dutch. Dated 1602. L. 3 ft. 5 in., diam. of pan, $13\frac{1}{2}$ in. Bought, 3*l.* 4*s.*

The inscription reads "DEES · PAN · IS · BEQVAEM · VOOR · VROV-
WEN · DIE · GEEREN · IN · EEN · WERM · BEDT · GHAEN · EN · NIMANT ·
EN · HEBBEN · OM · HEN · TE · VERWERMEN · SOO · MOETEN · SI · HAER ·
BEDT · VIREN · MET · DE · PAN · ALS · SI · NIET · EN · HEBBEN · EENEN ·
MAN · DIE · HEN · DE · VOLTEN · VERWERMEN · KAN · ANNO · 1602."

ENGLISH.

1462. '70.

English. **W**ARMING Pan. Brass. The body plain, the lid perforated and engraved with figures of a cavalier and a lady, peacocks, and flowers; the handle of iron with turned brass mounts. English. 17th century. L. 3 ft. $11\frac{3}{4}$ in., diam. 14 in. Bought, 2*l.* 10*s.*

Considerable skill and labour have been expended upon the perforation and engraving of the cover.

ITALIAN.

875. '68.

Italian. **W**ARMING Pan. Copper. The cover perforated, and with a central medallion, four masks, and foliated scrolls in *repoussé* work. The sides with scroll foliage, &c.

The handle is covered with velvet. North Italian. 16th century. L. 1 ft. 6 in., H. $5\frac{5}{8}$ in., diam. $10\frac{1}{4}$ in. Bought 7*l*. *Italian.*

A good example.

127. '54.

WARMING Pan. Copper. The bowl gadrooned; the lid open strapwork and foliated pattern, with an armorial shield in the centre. North Italian. 16th century. L., with handle, 2 ft. 5 in.; diam of pan, $9\frac{1}{2}$ in. Bought, 3*l*.

The arms are, in chief, a label of four points, between which are three fleurs-de-lis; in base, a unicorn rampant.

75. '64.

WARMING Pan or Scaldaletto. Copper. Beaten ornament of gadroons, corded moulding, and a girdle of pierced work; with lateral socket for a wooden handle. Italian. 17th century. Diam. 9 in. Bought, 1*l*.

WATER POTS.

ITALIAN.

5435. '59.

WATER Pot. Copper. Inverted pyriform, with spout on either side, brass loop handle and foot. Italian (Florentine). About 1858. H. $18\frac{3}{4}$ in., diam. $11\frac{1}{4}$ in. Bought, 7*s*. 2*d*. *Italian.*

5437. '59.

WATER Pot. Copper. Inverted pyriform, with handle and spout of brass, the latter in form of a dragon's head, below which is a female mask. Italian (Florentine). About 1858. H. $16\frac{1}{4}$ in., diam. 10 in. Bought, 7*s*. 2*d*.

5438. '59.

Italian. **W**ATER Pot. Copper. Inverted pyriform, with brass foot, rim, handle over the top, and dragon's head spout, beneath which is a mask. Italian (Florentine). About 1858. H. $16\frac{1}{4}$ in., diam. 10 in. Bought, 7s. 2d.

WATER SPOUT.

149. '72.

German. **W**ATER Spout or Gurgoile, of beaten copper, in the form of a dragon's head. Modern German. About 1870. $10\frac{3}{4}$ in. by $6\frac{1}{4}$ in. Bought, 9s.

An architectural ornament to the water spout.

WEIGHTS.

GERMAN.

559. '72.

NEST of Weights. Bronze, up to 64 lbs., in outer case chased with hunting scenes and bands of imbricated and foliated patterns; on the lid are half-figures of soldiers, animals, &c., and a handle. German (Nuremberg). 16th century. Extreme H. 15 in., diam. $10\frac{1}{2}$ in. Bought, 15/.

This is a curious set, apparently of standard weights, the box being

stamped NURNBERG . 64 JVST, together with the name of the maker or official S. KVNTZEL, and the thrice repeated mark of an Agnus Dei, over which are the letters S⁺. The handle is composed of two terminal figures united and swinging from busts of soldiers, the

hinge and fastening of grotesque animals and masks. Within the box *German*. are the weights, 14 in number, and fitting deftly one into another.

The box itself is stamped as 32 lb.

The largest weight, 16 lb.

Then follow 8, 4, 2, 1 lbs., and 16, 8, 4, 2, 1, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$; the smallest is not marked.

1205. '64.

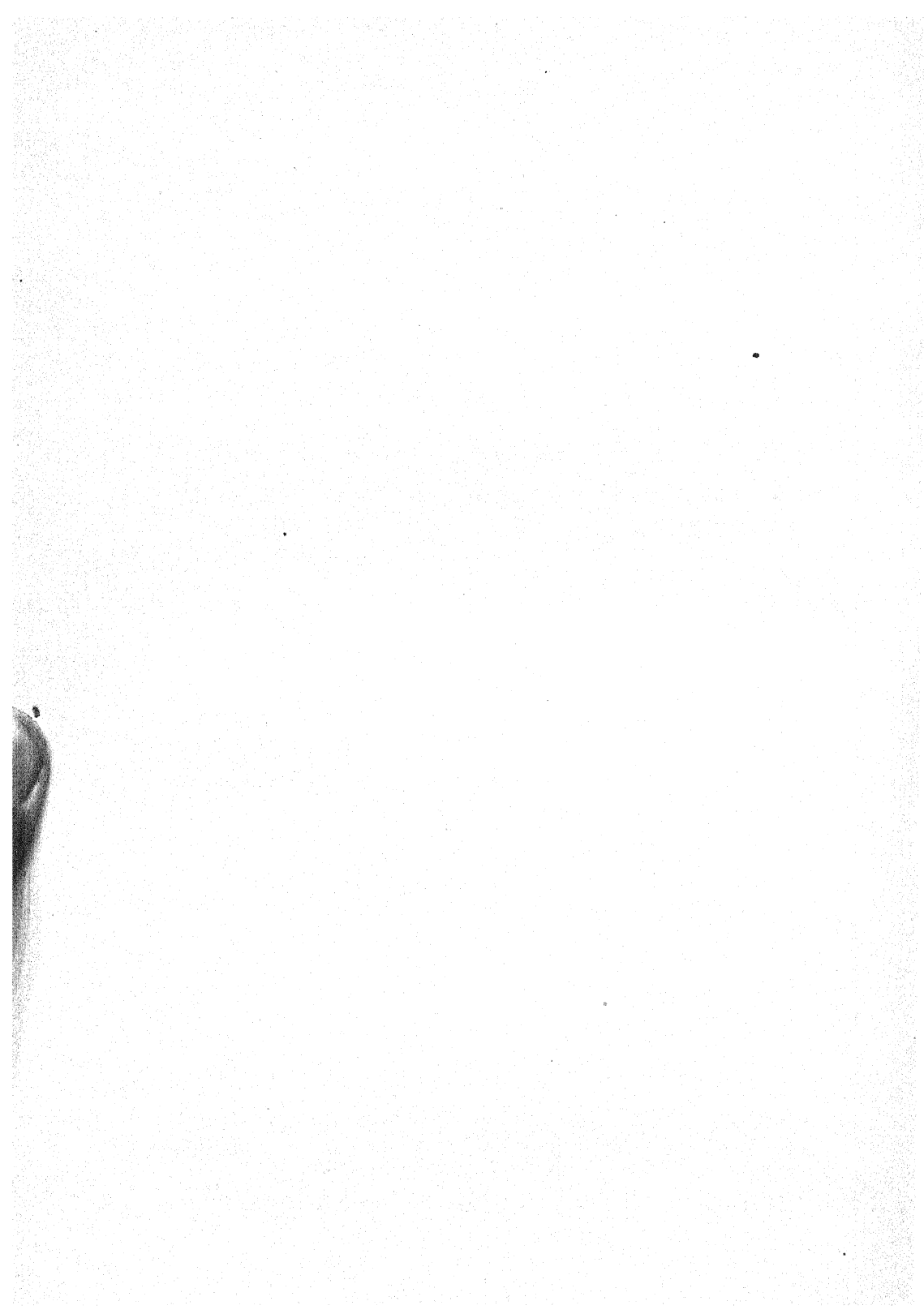
NEST of Weights in Box. Bronze. With handle formed as two dragons surmounted by a crown and swinging from two buits, the hinge and clamp-fastening in the form of dragons. It contains ten weights, fitting one into the other. *German*, (probably Nuremberg). Second half of 15th or early 16th century. H., with handle, 10 in., diam. $8\frac{1}{4}$ in. Bought, 12/.

The box is stamped outside with a fleur-de-lis and the numerals XXXII; the weights are stamped XVI . VIII . IIII . II . I . oooo . ooo . o . , also two others which are not marked; some smaller ones are wanting.

195. '72.

WEIGHT for Steelyard. Bronze, pear-shaped. The three nails of the Passion, a leaf and the date 1436, in raised figures. *German*. L. $6\frac{1}{2}$ in., diam. base, $1\frac{3}{8}$ in. Bought, 1/.

APPENDIX.





APPENDIX.

OBJECTS OF LATER ACQUISITION.

277. '74.



STATUETTE. Silver parcel gilt. A Roman warrior; on jasper pedestal. Antique Roman. H. $5\frac{1}{8}$ in. Bought (Webb Collection), 80/.

An interesting and rare figure, perhaps of an imperial personage, as being so fully and richly armed, or a Mars. The helmet (*casvis*) is furnished by its *crista*, unfortunately broken; the breast and back plates with their shoulder straps, the former (*pectorale*) adorned with winged horses in relief; greaves (*ocreae*) on the legs and sandals on the feet; the right arm raised as though holding a spear. The execution is not highly elaborated.

278. '74.

BUST. Bronze. A small female head; on carnelian pedestal. Antique Roman. H. 3 in. Bought (Webb Collection), 16/.

Perhaps a portrait. The hair is divided over the forehead, the eyes pierced, perhaps for the insertion of silver or enamel. It is finely patinated.

279. '74.

STATUETTE. Bronze. A standing female figure. Antique Roman. H. 3 in. Bought (Webb collection), 30/.

Draped; the right hand resting on the thigh; the left arm advanced from the elbow and holding a small object, perhaps a box or vase. (Pandora, ?.)



470, 470a. '75.

CANDLESTICKS, a pair. Bronze. The nozzles ornamented with scallop shells and shields bearing a rampant lion, the stems with acanthus leaves, and the circular bases with strapwork and bands of foliage. Perhaps from the atelier of Pollaiuolo. Italian (Florentine). End of the 15th century. H. $8\frac{1}{4}$ in., diam. of base, $8\frac{1}{4}$ in. Bought, 140*l.* the pair.

Inferior in execution to No. 552. '65 (page 96), these candlesticks are evidently modelled after the same design, varying the ornamental details. They were probably produced in the same *bottega*, the handiwork of pupils rather than of the master. The lower leaf moulding on the broad base is similar to that on No. 552, and to one of the highest finish, also varied in other details, which is in the writer's collection; on the next member, the sunk hollow, a leafage ornament in scrolls replaces the masks and "swags." On the upper edge the bold wreathage is slightly different, nor is the strapwork on the upper stage quite the same. The drum, with rams' heads, &c., is omitted from the stem, and acanthus leaves, with a flower and stalk between, are its chief ornaments; round the neck of the nozzle are fleurs-de-lis, while on its sides escalloped shells alternate with a shield bearing a lion rampant, emblems possibly of the Boni family. As a pair and intact, these candlesticks are remarkable.

ON LOAN FROM THE QUEEN.

FIRE Dogs, a pair. Bronze. The base, with acanthus covered scroll sides, upheld on each side by a dragon, supports a trophy of arms, with terminal figures, &c., richly grouped together. In the centre is the royal shield of England quartering France, and quarterly with Scotland and Ireland; the shield is surrounded by the garter, with motto, and covered by the royal crown. On either side is a figure of a male captive, bound. Round the upper stage are masks, wreathage, and a

band of half figures of lions alternating with the monogram OC composed of foliated letters. The whole is surmounted by a figure of Mars on the one, and Minerva on the other. English. 17th century. H. of base, 1 ft. $8\frac{1}{4}$ in., of figure, 1 ft. $10\frac{1}{2}$ in.; total, 3 ft. $6\frac{3}{4}$ in.

This magnificent pair of fire dogs was brought from Windsor Castle, but whether originally made for that palace we know not, nor are we able to learn anything of their history. Whether made for the unhappy Charles I. or for Charles II. is also a matter of some question. The monogram of the double OC upon them, used by the latter monarch, and referring to the motto, "*Carolus a Carolo*," may probably lead to the latter conclusion, and with this their style of art would more readily agree. It is, however, by no means improbable that the design for them was the work of Bernini, who executed the bust of Charles I. and other works for England.

ON LOAN FROM THE QUEEN.

FIRE Dogs, a pair. Bronze gilt. The base is formed of scroll work, flanked by two female terminal figures ending in rich foliated volutes, upon which are satyresque masks; in the centre a female mask is placed, beneath which a heavy wreath of fruit and flowers supports an eagle. One is surmounted by a figure of Venus with Cupid at her side; the other by a figure of Mars. Northern Italian or Flemish (?). First half of 17th century. H. of base, 1 ft. 4 in., of figure, 2 ft. 4 in.; total, 3 ft. 8 in.

These noble fire dogs are admirably designed, the proportions and general outline being very harmonious and in good keeping, without that superfluous overloading of figure ornament upon the base, which characterizes some examples of the same and earlier periods. They were also brought from Windsor Castle, but of their history we have no record, nor can we say whether they were originally made for or procured

from that, or for some other of the royal palaces. It is, however, reasonable to suppose that they were among the objects of art acquired during the reign of Charles I.

ON LOAN FROM THE QUEEN.

PASTILLE Burner. Bronze, parcel gilt. A drum shaped centre, supported on foliated figures, and enriched with masks, eagles, figures of Neptune and others, &c., in high relief, is surmounted by a domed cover, on which are rams' heads, Medusa masks, &c., and on the top a seated pan or satyr holding the pæan pipes.

A rare and interesting object of the latter years of the fifteenth or early sixteenth century, and Italian.

ON LOAN FROM THE DUKE OF WESTMINSTER.

CANDELABRA, a pair. Bronze. The triangular base, adorned with cherubs' heads, is supported on lion feet; from this rises the stem, divided into three chief members, the lower vase shaped, above which is a taller one of baluster form, again surmounted by the pan, in which is the prick or nozzle to support the candle.

They are Italian, made for church use, probably of the latter end of the sixteenth century, and are about nine feet high.

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&c.

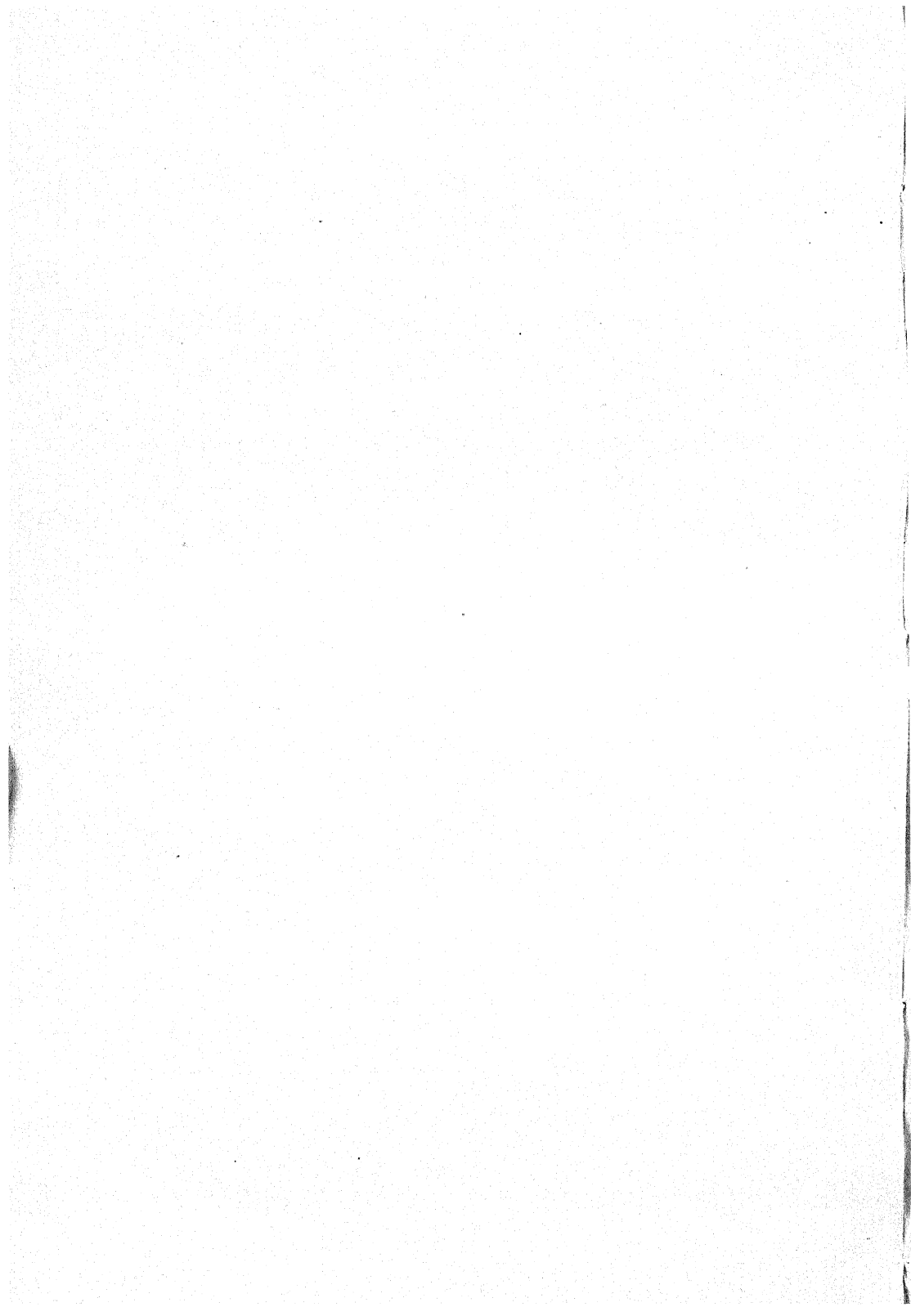


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ADDENDA ET CORRIGENDA.

- Page xxxvi, line 11, for "I" read We.
- „ li, last word, for "I" read We.
- „ lxxxvi, line 20, for "Sicilly" read Sicily.
- „ xcix, line 6 from bottom, for "Novella" read Nuova.
- „ „ line 3 from bottom, *dele* Sta. Croce and.
- „ cxxiv, line 4 *et seq.* This figure is now thought to represent Jafon.
- „ cxiv, "*Ambrogio Caradosso.*" The Milan pax has been ascribed, but is not certainly known to be his work. The inkstand was of gilded silver. The subjects of the plaques were, according to Ambrogio Leone (*De nobilitate rerum*, Venice, 1525), Ganymede carried away by the Eagle; Hercules and the Lion; Hercules and Cacus; and the Centaurs and Lapithæ.
- „ cxxv, lines 7 and 9 from bottom. The Altar and Tabernacle are also ascribed to Cristoforo Solarii and others.
- „ cli and foot note. For further information on these works see an able article by Dr. Von Lübke in the "Beilage Zur Allgemeinen Zeitung" for the 30th May and the "Academy" for the 12th August 1876.
- „ ccvii, line 5. This bronze bust of Charles I. was the work of Francesco Fanelli, a Florentine (1600-1649?); other replicas exist. (Walpole, *Anec Painting*, ed. 1849, p. 398.)
- „ 4, Nos. 777, and 1155, for "bronze" read bronzed electro-deposit.
- „ 16, line 8, for "Torrigiano" read Torregiano.
- „ 36, Nos. 7370. '61, 7496. '61. "Cristophorus Hierimix" or Cristoforo Geremia was a Neapolitan by birth who worked about 1470, and from his manner would seem to have been a follower or pupil of the school of Mantegna.
- „ 40, No. 4081, for "Presentation" read Circumcision.
- „ 63, No. 756. '64. Agreeing in opinion with Mr. Robinson, this plaque has been ascribed to Pollajuolo. Further investigation has, however, led to the belief that it may have been by Caradosso, and a bronze replica of one of the rilievo with which his celebrated inkstand was enriched. The fact that a similar composition occurs among the bas-reliefs on the 'Porta della Stanga' of Cremona, would warrant the assumption that it is the work of Northern rather than of a Tuscan hand. (*vide ante*, err. p. cxiv.)
- „ 208, Vases, Nos. 843, 843a. '70. In the "Livre de Vases inventé par M. Stella chevalier et peintre du roy." François Bouzounet sculp. fol. Paris, 1667. On plate 18 these vases are represented. Their execution and modelling after Stella's design was probably the work of French hands; the designer's name, however, would indicate that he was of Italian origin.

A pair of quaint vases nearly similar to that on plate 16 of Stella's book, are in the Royal Collection at Windsor.

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